PRICE 15 CENTS OUT EVERY TUESDAY MARCH 25, 1919

DRAMATIC MIRROR

TESSA KOSTA

PRIMA DONNA WITH "THE ROYAL VAGABOND"

THIS WEEK'S SHOWS IN FULL—VAUDEVILLE VOLLEYS

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years more
you'll get my
comedies
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JEAN MOORE

Prima Donna Late of The Maytime Co. Now Returned to Vaudeville

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FAMOUS PLAYERS-LASKY CORPORATION
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NEW YORK
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JEAN MOORE

Prima Donna Late of The Maytime Co. Now Returned to Vaudeville

THE MIRROR

LOUIS R. REID, Managing Editor

Slight Break in Theater Attendance — New Jersey Proposes Censorship — One Film Alliance After Another — Are Circuses Passing On — George Cohan's Failure as Prophet

THERE has been a slight break in the unprecedented attendance at the theaters. Nothing alarming, but enough to cause several managers to reach for their thinking caps. Some attribute the drop to the arrival of Lent. Others to the fact that many of the current offerings, none too strong to start with, have run their course and must be replaced with fresher offerings. That there will be a rush of early spring productions all admit.

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WHAT has been accomplished in the way of strict censorship of films in Ohio, Kansas, Maryland and Pennsylvania is likely to be duplicated in New Jersey if a bill before the legislature at Trenton is passed. An East Orange lawmaker has introduced a measure providing for a board of reviewers with extensive powers. There is a strong possibility, it is said, that the bill will be adopted, provided, it is reported, that its advocates do not have the organized support of clergymen. Last year a similar measure was defeated after a delegation of ministers had pleaded for its passage.

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PRO-CENSORSHIP-OF-FILMS individuals in New York are probably watching the New Jersey campaign with unusual interest. But are they mindful of the vigorous opposition to be encountered in the public and the motion picture interests headed by that veteran strategist, William A. Brady? With Mr. Brady back to his place as the chief of the general staff the films are not in relatively great danger from the zealous upholders of Puritanism.

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ONE alliance after another keeps the film world at fever interest. Now it is the combination of the Hearst and Famous Players forces which finds readiest discussion in the inn at the sign of Astor during luncheon time. Vast publicity channels will keep the new alliance before the film patron's eyes. But there will be other surprising combinations forming if for no other reason than to divert public attention from the new trademark of Cosmopolitan Productions.

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ONLY the other day Mr. Brady led a fight at Albany for Sunday films and he exhibited strong support in the persons of Health Commissioner Copeland and Captain William Harrigan, ex-actor, who stated in vigorous language that the men who fought over there need and demand the innocent diversion of motion pictures on Sunday.

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ARE circuses joining minstrel shows in the realm of oblivion? The question is prompted by the merger of Barnum and Bailey's and Ringling Brothers' shows. One mammoth circus will prevail where two big shows appeared before. In much the same way the leading minstrel organizations joined hands some years ago and after a brief period passed into the great behind.

NEWSPAPERS are being pressed into the service of press agents these days. Last week a group of paragraphers and cartoonists occupied a substantial portion of the orchestra at "Good Morning, Judge," and the occasion was copiously recorded. Perhaps, the success of this party led to the use of newspaper writers as jurymen in the performance of "The Woman in Room 13" last Saturday night. But are not newspapermen more qualified to be judges?

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THE annual revival of the reports that Chicago Opera Company stars are to join the Metropolitan organization and vice versa has begun. A sure sign of spring!

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THE Shuberts are first in the field with spring announcements. But the industrious pen-and-ink battalions of K. & E. Morosco, Woods, Selwyn, Belasco and Cohan and Harris are marshaling their adjectives ready to issue bulletins of plays by—well, let us say Samuel Shipman.

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APPARENTLY, Shipman is setting out to corner the royalty market. His income already exceeds, it is said, $3,000 a week from three successful plays and he has just had another one accepted by William Harris, Jr., for production next season. And for years Shipman wrote and peddled manuscripts without any managerial response except a rebuff from the office boys.

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"THREE FACES EAST" is a very healthy sort of war drama. It reached its 250th performance this week. And no one connected with its production expected it to outlive the war. "It won't last a week after peace is declared," was George Cohan's prediction, and Sam Harris agreed that George was right. It had a hundred wonderful performances before the armistice was signed, and another hundred following that event. Then it was transferred to the Longacre Theater to make way for "The Royal Vagabond" at the Cohan and Harris. It has had fifty performances there and is still going strong. War or no war, it's always a good season for a good war play.

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ARTHUR HOPKINS has placed "La Ciena Della Beffa" in rehearsal, with the Barrymore boys, Lionel and John, playing the leading parts. No translated title has yet been agreed upon. "The Feast of the Jesters" has been suggested. If it isn't a smashing hit, a lot of people are going to be terribly disappointed, including Arthur Hopkins and the Barrymore boys, not to mention Sister Ethel and Uncle John.

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CHARLES B. DILLINGHAM and Florenz Ziegfeld are about to return from Palm Beach, the one to install a late spring and early summer show in the Globe and the other to get two new "Frolics" and the 1919 "Follies" under way.

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WHERE ARE THE JOKES OF YESTERYEAR?

BY HEYWOOD BROUN

Farce Writers' Dependence Upon Barroom Stories Shows That Theaters Are Preparing for Prohibition—Pajamaless Period in Plays May Come

THE theater seems to be preparing for prohibition. Already a good many stories which were formerly reserved for the barrooms have been taken over by farce writers to strengthen their second acts. Usually they are adapted rather than adopted. Something of the kick is lost in the process but no one familiar with the originals will fail to recognize his old friends. Artistically, and perhaps ethically as well, the chief objection which may be made against a good many modern American farces is not that they are daring, but rather that they are not daring enough.

Galahad Takes Don Juan's Place

THE usual farce formula is to cast Galahad for Don Juan. After building up a circumstantial case against his hero, the playwright usually takes great pains to explain that despite appearances the young man is innocent of any wrong doing. Often, this explanation strains not only the credulity but also the patience of the audience. It seems to us that it would be much more fitting if farce writers would allow their characters to sin now and again rather than to keep them in a tether which allows them to go just so far and no further. Downright immorality would be more honest than the effort always to fall short a bit. A little more courage and a little less hypocrisy might make our farce a more wholesome product.

After all, if an impropriety is blunt enough an audience may laugh it off whole heartedly, but if it is sly innuendo which calls for a snicker a good many people will go home the worse for the evening.

Burlesque Has Grown Refined

BURLESQUE has grown refined in the last few years and yet it is doubtful if the old fashioned show, for all its vulgarity, did anybody much harm. People went expecting it. No squeamish person wandered in by mistake as he, or better she, may do in the case of some of our most severe bedroom farces. Nobody had to laugh behind the back of his hand. Nobody was impelled to turn around and note how the rest were taking it. Things were said and not insinuated. Such an atmosphere may not have been the purest in the world and yet it was at least honest.

Preference for the Old Jokes

SO much may not be said for some Broadway shows of today. A false pretense of modesty isn't half as laudable as a complete lack of it. For our part we preferred the old barroom jokes before they were expurgated. They were funnier in the original form. The atmosphere helped mightily. Things may be said when four or five congenial spirits are gathered together which have no business in a theater, even when specially garbed for the occasion. Jokes of that sort don't thrive in a life of sham respectability. Robust jokes that could hang around a barroom for hours have grown weak. From rosy red their complexion has faded to pale pink. They are not what they used to be in looks or in appearance but down in their hearts they are just the same wicked folk as ever.

Farce Reduced to Formula

FARCE has been reduced to a formula which is too exact. It cannot be that the only humorous things in the world happen in the room or rooms in which people sleep. If any farce writer will lock up all the bedroom doors and throw the keys away he will have gone a long way towards presenting the public with a startling novelty. We feel sure that there are humorous possibilities in kitchens, in parlors and even in libraries. It may even be possible to contrive an amusing story for the stage during the course of which not a single character wears pajamas. It is about time that audiences took the twin beds away from the farce writer and made him go to work.

PROHIBITION holds one promise for the elevation of the theater. A few years ago Shaw tried the experiment of writing a play in the classic Greek form with continuous action and no division into acts. But when the play, it was "Getting Married," came to production the management both in London and New York felt that no modern audience would be willing to accept the innovation. Accordingly arbitrary act divisions were introduced. However, it seems probable that no such objections will hold good after the first of July. The average theatergoer would just as soon listen to Shaw as go round the corner for a nut sundae.

The Treatment of Marriage

SPEAKING of getting married the well-known institution is treated almost invariably from one of two extremes in the theater. If a play ends with the hero and the heroine clasped in each others arms the audience is asked to infer that they are about to live happily forever after. If the play begins with the man and the woman on either side of a breakfast table the audience is just as safe in assuming that they are not even going to get through three acts without some domestic crisis sufficient to afford material for a big second act.

There is never a middle ground.

Marriage the Basis of Action

CHARACTERS in plays invariably win wars or swear off alcohol or perform other feats because they want to marry somebody. Again they rob banks or commit suicide because they havn't and wish they had. Now, we are under the impression that fancy free soldiers often perform prodigies of valor and that other equally detached men swear off liquor not for the sake of little Nell or trusting Mary but for the sake of their kidneys or their arteries.

Confusion of Going to the Theater

GOING to the theater has got us all muddled up. On Monday, perhaps, we see a sentimental play and the author asks to believe that marriage is the most sacred and beautiful thing in the world. On Tuesday at a farce the author expects the audience to regard the institution as a joke and to break out into gales of merriment whenever it is mentioned. However, well informed people tell us that the truth lies neither in the farce, the sentimental comedy or the tragedy. They say that marriage is just one of those things. And they say that the safest way to bet is that it will be a little bit of all three.

Prophecy Has a Share

PROPHECY is no real part of the labor of anyone who writes criticisms about plays. Indeed it is the thing which seduces him now and again into saying that some particular piece will hardly remain a week in town, with the inevitable result that the show runs for two years on Broadway. Speaking in the large is a bit safer, and so we are willing to hazard the guess that the next season or two is going to see a heightened interest in fantasy and romance in the theater. We even look for the revival of that much despised type—the costume play.

Inevitable Reaction After War

THE reaction seems to us the inevitable result of the war. People may want no more war plays, but after two years war. People may want no more war plays, but after two years of thinking, and indeed, acting, to heroic phrases, the public craves a gesture in its drama. Likewise some of the men who fought desire the same thing because they have had their belly full of realism.

THE PLAY WORLD AND ITS PEOPLE

BARNUM AND BAILEY AND RINGLING SHOWS ARE MERGED

Two Biggest Circus Organizations Will Play Under One "Big Top" in Future, Beginning with Annual Spring Season in New York

BARNUM & BAILEY'S "Greatest Show on Earth" and Ringling Brothers' Circus have been merged, and will hereafter travel as a single organization, beginning with the engagement this spring at Madison Square Garden.

The consolidation just announced is the most important that has been effected in the circus world since P. T. Barnum and James A. Bailey merged their enterprises in 1887. The Ringling Brothers are the proprietors and managing directors of the new institution. They are the founders of the Ringling Brothers Circus, and, since its purchase by them in 1907, have managed and produced the Barnum & Bailey show.

The annual spring engagement of the Ringling Brothers' show at the Coliseum in Chicago will give way to the New York performances of the new combination.

Injunction to Prevent Warner's Appearance in Film

A preliminary injunction was granted John O. Williams by Judge Bijur of the Supreme Court restraining H. B. Warner from appearing in any play on the stage or on the screen, pending a decision in Mr. Williams' suit against Mr. Warner for breaking his contract in leaving the cast of "Sleeping Partners." G. E. Joseph, Mr. Warner's attorney, stated that Mr. Warner would continue to make pictures, and would appeal the case. Mr. Warner is at present working on "The Man Who Turned White," his first Jesse B. Hampton starring vehicle.

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Yale Players to Appear at Punch and Judy Theatre

The Yale progrma, recently produced in its home surroundings, will be transplanted to the Punch and Judy Theater for a week, beginning March 24. The program consists of four one-act plays: "The Murderers," by Lord Dunsany; "Nettie," by George Ade; "Bunk," a farce by Henry Clapp Smith, and "The Aulis Difficulty," a burlesque by Maurice Baring.

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Postpone "Burgomaster"

The opening of "The Burgomaster of Belgium" at the Belmont Theater has been postponed to Monday evening, March 24. The play, "Penny Wise," now at the Belmont, has the theater until Saturday night of this week.

Iris Marshal plays the leading role. F. Lyall Swete has the title part.

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Galli-Curci Joins Metropolitan

Amelita Galli-Curci, coloratura soprano of the Chicago Opera Association, will sever her connection with that organization in order to join the forces of the Metropolitan Opera Company. She will probably appear with the New York Company during the coming season.

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"Let's Beat It" Cancelled

"Let's Beat It," a musical comedy, will not be played by members of the recently returned Twenty-seventh Division at the Century Theater. A vaudeville bill will be given instead.

John and Lionel Barrymore Appear Together

John Barrymore and Lionel Barrymore will appear for a special joint engagement at the Plymouth Theater beginning Monday night, April 7, in the famous "La Cena Della Beffa," by Sem Bennelli, to be produced by Arthur Hopkins. Lionel Barrymore's appearance is made by arrangement with John D. Williams and necessitates the interruption of a highly successful tour of "The Copperhead."

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"Tea for Three" Pleases on the Road

The company of "Tea for Three" sent out by Selwyn and company to test the drawing power of that comedy on the road, has been so successful that eight companies will tour next season. On several occasions receipts of the road company have exceeded those of the Broadway company. Charlotte Walker heads the cast.

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Klaw and Erlanger Get Musical Play

Klaw and Erlanger and Edgar MacGregor are soon to produce a new musical comedy with book and lyrics by Philander Johnson, dramatic editor of the Washington Star. The music is by Charles Priom, musical director of "The Girl Behind the Gun."

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Spanish Play to Be Given by Theatre Guild

"The Bonds of Interest," by Jacinto Benavente, will be the first play to be presented by the Theatre Guild at the Garrick Theater next month. This will be the first production of the play outside Spain. James Garrett Underhill is the translator.

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Peggy Wood Writes Play

Peggy Wood, prima donna of "Maytime," has written a play in collaboration with Samuel Merwin, the author, which has been accepted for production by the Messrs. Shubert.

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New Shipman-Wilde Play

William Harris has bought a new play by Samuel Shipman and Percival Wilde called "Lambs Are Lions."

WE ARE OUT EVERY TUESDAY

24 Hours Ahead of No. 2

WITH ALL THE CURRENT WEEK'S SHOWS REPORTED IN FULL

IS THAT SO!

Florence Gertrude Ruthven gave a reading of an original one-act play for the Michigan Authors' Association at the Hotel Pontchartrain, Detroit, the evening of March the 13th.

Josephine Drake has joined the cast of "A Sleepless Night" at the Bijou Theater.

Bartley Cushing has severed his connection with the Harris Theater to assume again his duties for George D. Grundy's Lexington Theater, where it is understood stock is going on again, following the close of the German Opera engagement there.

Arthur Ollett, treasurer of "Good Morning, Judge," at the Shubert Theater, has foresworn British allegiance and become a full-fledged American citizen.

Barney Bernard is now an oil magnate; at least he is on the Board of Directors of the Texas Prairie Oil and Gas Company, planning to play the game that has won many fortunes.

Os-ke-non-ton, a Mohawk Indian, speaks the Voice in the Whirlwind in Stuart Walker's production of "The Book of Job" at the Punch and Judy Theater. Os-ke-non-ton first came to New York from Canada in 1914 to sing the Peace Hymn at the Madison Square Christmas tree and has sung there every year since.

Nancy Winston is back in the cast of "A Little Journey" at the Vanderbilt Theater after returning from Palm Beach.

Sidonie Espero has been engaged for one of the three prima donna roles in the DeKoven opera comique, "Yesterday."

Shep Camp, the ju jube loving chief justice in "Good Morning, Judge," at the Shubert, is about to blossom forth again as a playwright. The rotund comedian is the author of more than two hundred published songs, and has had several farces and musical comedies produced with varying success.

Jack Cagwin, now playing the leading juvenile role in "The Melting of Molly" has been placed under a three year contract by the Messrs. Shubert.

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Farewell Flasks as Souvenirs

To mark the passing of old man Barleycorn on the eventful June "thirstieth," Arthur Hammerstein will have distributed that night among the patrons of "Somebody's Sweetheart" at the Central Theater, souvenir half-ounce flasks of whiskey, which will be draped with black crepe.

FIVE NEW PLAYS ON SHUBERT LIST

Spring Productions Include "29 East," "Oh, Uncle" and "Susan Lennox"

An active spring of theatrical productions is indicated by an announcement of the Messrs. Shubert. In association with Rachel Crothers, they are producing her new comedy, "29 East," with Henry Hull, Constance Binney, Lucia Moore, Alison Skipworth, Blanche Frederici and others. The play will come to New York within three weeks.

"Oh, Uncle," a musical play, by Edgar Smith, Jacques Presburg and Charles Judels, will be launched in Trenton, N. J., next week with a cast including Helen Shipman, Connie Ediss, Sam Ash and Harry Corson Clarke.

"Susan Lennox," dramatized by George V. Hobart from "The Rise and Fall of Susan Lennox," by David Graham Phillips; "Hello, Alexander," with McIntyre and Heath; "Yesterday," a comic opera, by Reginald de Koven and Glen McDonough; "The Dancer," by Edward Locke, and "Scandal," in which Charles Cherry and Francine Larrimore are playing in Chicago, are awaiting available theaters here.

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Theater Club to Hold Garden Party

A large party will be held in the Professional Woman's League Club Rooms, 64 W. Forty-eighth Street, on Friday, March 21, at 2 P. M., for the benefit of the Philanthropic Fund. Mrs. Frances H. Abrahall, chairman of the day, announces that there will be many varied and beautiful prizes and that all games may be played. The prizes will include theater tickets and gifts from Lillian Russell, Nora Bayes, and Virginia Pearson. Tickets may be obtained at the League.

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Doris Keane to Be Seen as Juliette

Doris Keane will withdraw "Roxana," her current play at the Lyric Theater, London, in order to make a production of "Romeo and Juliet," toward the end of March. Ellen Terry will play the nurse, and Basil Sydney, Miss Keane's husband, will be the Romeo.

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New Broadhurst Play at Benefit

Thomas Broadhurst's version of the Medea story, entitled "The Golden Fleece," will be given Sunday evening March 23 at the Broadhurst Theatre, for the benefit of the Actor's Fund. Blanche Bates will head an All-star cast.

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To Produce "The Mob"

Lester Lonergan, now acting in "East Is West," will produce Galsworthy's "The Mob" in New York.

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Hast to Produce Hamilton Play

"Man, Woman and Money," is the title of the new Cosmo Hamilton play to be produced by Walter Hast.

WHAT THE SHOWS ARE DOING ON THE ROAD

ALBANY: HARMANUS BLEECKER HALL—"Come on, Charley," featuring Lynne Overman and Josephine Stephens, did not open until Tuesday night, for the reason that Mr. Overman fell on the stage and was injured during a rehearsal of the play Monday morning, and the evening performance Monday was omitted. The attraction was well received and drew good-sized audiences. The popular musical comedy, "See You Later," with an excellent cast including T. Roy Barnes, Victor Moore and Hattie Burks filled the week out to capacity houses. HERRICK.

ALLENTOWN: LYRIC—Lou Tellegen in "Blind Youth" turned people away. "Why Marry" with its excellent cast delighted a packed house. Ernest Lawford, Edmund Breese, Leonard Mudie and Lotus Robb headed the cast. The New York Syncopated Orchestra, under the leadership of Will Marion Cook, played to a small house. Isabel Irving in "She Walked in Her Sleep" delighted three full houses. "The Girl in Stateroom B" failed to please. "Tea for Three," with a cast headed by Charlotte Walker, gave entire satisfaction. The stage settings, however, were inadequate. "Oh Boy," with Anna Wheaton and the original company; Florence Nash in "Remnant," Chauncey Olcott in "The Voice of McConnell," and "Our Pleasant Sins," with Henrietta Crosman and Vincent Serrano heading the cast, will make the coming week a busy one. Business continues excellent and standing room only is not an unusual condition. SHOTWELL.

BATON ROUGE, LA.: ELK'S—March 9, "Everywoman" drew a packed house. March 10, "Miss Springtime." Pleasing performance to good business. KARPE.

CINCINNATI: LYRIC—Despite a splendid company Katherine Cornell and James Dyrenforth, "The Man Who Came Back," failed to draw as it should. The advertising is at fault. People don't know what a good play it is. It is inconceivable that they should stay away if they did. Scenicly, the piece was mounted satisfactorily. GRAND—Something slipped when King Baggot went out in a new play by H. S. Sheldon called "The Violation." The piece came into Cincinnati in crude shape after a limited engagement at Columbus, Ohio. The company worked hard to put it over, but just couldn't pull it above mediocrity, and it is nothing to their discredit to say so. Ziegfeld Follies will be a sell out at the Grand, March 17-22. Robert Mantell in Shakespearean repertoire plays the Lyric, March 16-22. GOLDENBURG.

DETROIT-ON-CAMPUS— "The 13th Chair" played to good business week March 10. "Come on Charlie," week March 17. NEW DETROIT—Capt. Frank Tinney in "Atta Boy," a soldier play, played week March 10. King Baggott in "The Violation." week March 17. SHUBERT-GARRICK—"She Would, and She Did," with Grace George, played to good audiences, week March 10. "Old Lady 31," week March 17.

EL PASO: TEXAS GRAND—"Going Up" played to crowded houses. "My Soldier Girl," March 13-16. Large sales.

FREMONT, O.: OPERA House—"A Night in Honolulu" pleased a fair attendance Wednesday, March 12. "The Kiss Burglar" comes Sunday, March 16. DRYFOOS.

INDIANAPOLIS: ENGLISH'S—"Fiddlers Three," with Tavie Belge and an excellent company, met with high favor week of March 10. Captain Frank Tinney in "Atta Boy," March 17-19. SHUBERT-MURAT—Owing to the closing of Lionel Barrymore in "The Copperhead," booked for week of March 10, the house was dark. KIRKWOOD.

PITTSBURGH: NIXON—Fritzi Scheff in "Glorianna" played to large houses the week of March 10. This week (March 17) Mitzi in "Head Over Heels" is the attraction. ALVIN—Returning to the Alvin again, "Parlor, Bedroom and Bath," with Florence Moore in the leading role, took well and audiences were large. The week of March 17 Booth Tarkington's "Seventeen," with Gregory Kelly, is the attraction. DUQUESNE—"Seven Days' Leave" still draws big crowds. LATUS.

SHAWNEE, OKLA.: SAVOY—The Kelly Field Players pleased to good business. Blue Grass Belles Musical Comedy company, a fair company, did good business. COZY—Speck's Comedians, good company and business. MOYLE.

ROYAL ALEXANDRIA—"The Passing Show" was here again March 10-15. PRINCESS—"The Boomerang" played to capacity attendance. GRAND—Fiske O'Hara in "Marry in Haste," drew large attendance. DANTREE.

TUPELO, MISS.: COMUS—"Come Out of the Kitchen" pleased fair business March 13.

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Actor's Fund Performance in Cleveland

For the first time in thirty-five years Daniel Frohman was in Cleveland this week. He was here to oversee the Actors' Benefit performance, which took place at the Opera House Friday matinee, March 14. The program was made up of all the leading performers appearing in the city, which included a one-act travesty on prohibition called "Sarsaparilla," by Edgar Allan Woolf, in which Lynne Fontaine and J. M. Kerrigan, of the "Happiness" company, appeared; Phyllis Neilson Terry, headline attraction at Keith's Hippodrome, who sang *I Hear You Calling Me*, a French song, and rendered Shakespeare's "Seven Ages of Man"; Eleanor Painter, appearing in "The Climax," who gave a few vocal selections, and many others.

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Stage Children's Fund Luncheon

The Fourth Annual Luncheon of the Stage Children's Fund Mrs. Millie Thorne, founder and president, will be given at Cafe Boulevard 41st street and Broadway, on St. Patrick's Day at 12.30.

Entertainment by well known artists. Dancing. Luncheon Committee Mrs. H. P. Brearley; Mrs. Julia D. Shaffer; Mrs. Mary Burns, Mrs. Edwin Feustemacher. Invited guests are Mr. John D. Lindsey; Major A. D. Gillett; Mr. and Mrs. Enrico Caruso; Mr. and Mrs. George M. Cohan; Mr. and Mrs. Coburn; Miss Alice Brady; Mme. Bertha Kalich; Mrs. Helen Whitman Ritchie; Miss Edyth Totten; Mrs. Frank Everard Hall.

THE BROADWAY TIME TABLE

FOR WEEK ENDING MARCH 22

Theater	*Play*	*What It Is*	*No. of Times*
Astor	East Is West	*Fay Bainter as a slant-eyed heroine*	102
Belasco	Tiger, Tiger	*Sex problem play staged by Belasco*	154
Belmont	Penny Wise	*Lancashire character study*	16
Bijou	A Sleepless Night	*Another boudoir-negligee farce*	31
Booth	The Woman in Room 13	*Thrilling mystery melodrama*	79
Broadhurst	The Kiss Burglar	*Playing a return engagement*	98
Casino	Some Time	*Ed. Wynn center of girl and music show*	208
Central	Somebody's Sweetheart	*Wm. Kent and catchy numbers*	104
Geo. M. Cohen	A Prince There Was	*Unadvertised return of G. M. Cohan*	103
Cohan and Harris	The Royal Vagabond	*A "peppy" Cohanized opera comique*	32
Comedy	Toby's Bow	*A Shaw curtain raiser added*	58
Cort	The Better 'Ole	*A French study in characture*	180
Criterion	The Three Wise Fools	*Whimsy is strongly predominant*	167
Eltinge	Up In Mabel's Room	*A chemise the central figure*	77
Empire	Dear Brutus	*Good cast plays a charming Barrie play*	107
44th Street	Sinbad	*Jolson center of picturesque extravaganza*	246
48th Street	The Net	*Aphasia victim accused of murder*	48
French	French Players	*Copeau's repertory company*	187
Fulton	Please Get Married	*Broad bedroom farce*	40
Gaiety	Lightnin'	*A remarkable character study*	244
Globe	The Honor of the Family	*To be reviewed*	8
Greenwich Village	Hobohemia	*Satire on "The Village"*	49
Harris	The Invisible Foe	*Deals with the occult*	95
Hippodrome	Everything	*Usual huge show*	356
Hudson	Friendly Enemies	*German-American discards his hyphen*	355
Knickerbocker	Listen, Lester	*Girls, music and happy comedy*	106
Liberty	Moliere	*Reviewed in this issue*	8
Longacre	Three Faces East	*The essence of dramatic suspense*	250
Lyceum	Daddies	*Propaganda for adopting war orphans*	204
Lyric	The Unknown Purple	*Highly colored melodrama*	200
Maxine Elliott's	Tea For Three	*Expertly dialogued triangle play*	213
Miller's	Mis' Nellie of N'Orleans	*Sentimental comedy a la creole*	55
Morosco	Cappy Ricks	*Wise and Courtenay continue partnership*	78
New Amsterdam	The Velvet Lady	*Herbert music embellishes farce*	55
Playhouse	Forever After	*Alice Brady in very sentimental drama*	227
Plymouth	Redemption	*Especially fine performance by Barrymore*	180
Princess	Oh, My Dear	*Latest and good example of Oh school*	135
Punch and Judy	The Book of Job	*A revival by Stuart Walker*	24
Republic	The Fortune Teller	*Marjorie Rambeau the star*	28
Selwyn	The Crowded Hour	*Jane Cowl in war melodrama*	142
Shubert	Good Morning, Judge	*Hassell, the Kings and lively show*	56
39th Street	Keep It to Yourself	*Humorous bridal suite farce*	97
Vanderbilt	A Little Journey	*Well contrasted types*	101
Winter Garden	Monte Cristo, Jr.	*Great girl-music show*	39

New Theatrical Firm in Chicago

Will Morrissey and John Keane announce the launching of a permanent theatrical producing company for Chicago, to be known as Will Morrissey, Inc., and presenting as its initial production Elizabeth Brice in "The Overseas Revue." The company was recently transferred to the Playhouse from the Princess, where it left to make way for another attraction. This is a genuine novelty in entertainment and the company seems willing to please, and all the musical numbers were delightful and received much applause. Nearly all the songs made hits.

• • •

New Musical Work by Author of "Fiddlers Three"

The newly formed theatrical firm of Shaw-Johnstone has announced that "Sunshine," a new musical work by William Cary Duncan and Alexander Johnstone, has been selected for its first production, to be made at once. Messrs. Duncan and Johnstone were responsible for "Fiddlers Three," the former writing the book and lyrics and the latter the music. Mr. Duncan also contributed to the book and lyrics of George M. Cohan's "The Royal Vagabond," in conjunction with Ivor Szinney.

• • •

Marines See Glendinning, Their "Pal"

Five Paris Island marines were passing the Bijou Theater last night when they discovered Ernest Glendinning's name on the house boards as one of the featured players in "A Sleepless Night." A few months ago, Mr. Glendinning was "one of them," acting as their drill instructor at that famous southern camp. The five "devil dogs" explained their acquaintanceship with Mr. Glendinning to the manager and were sold five seats "down front." All during the show they had the laugh on their former instructor, inasmuch as he plays the role of a greatly vexed and agitated husband.

• • •

A. and H. Gets Salt Lake House

The leasing of the Wilkes Theater in Salt Lake City to the Ackerman and Harris circuit, effective next Sept. 1, as announced by Frank Burt, representative of the circuit, and Col. Nephi W. Clayton, owner of the theater. The house will undergo extensive remodeling and renovation during the summer. Tom Wilkes, manager of the Wilkes chain of theaters, announces that the Wilkes concern will build its own house this summer.

• • •

"The Kiss Burglar" Returns

"The Kiss Burglar" opened the Broadhurst Theater Monday for an indefinite period. "The Melting of Molly" closed its engagement at the Broadhurst last Saturday night. Prominent in the cast of "The Kiss Burglar" are Marie Carroll, Denman Maley, Harry Clarke, Louise Mink, George Leon Moore, Emmett Shackleford, Oliver Smith and Ann Sands. Since the beginning of the season "The Kiss Burglar" has been on tour with this cast, playing Boston, Washington and Philadelphia.

"AUGUSTUS" NOT A HIT

Shaw Playlet Offered as a Curtain Raiser to "Toby's Bow"

It occurred to John D. Williams, producer of "Toby's Bow" at the Comedy, that if he were to add a one-act play by George Bernard Shaw to his bill he would attract additional attention to "Toby."

And so he may. But it is doubtful if the addition will in any way increase the enjoyment of those attending. The Shaw playlet is called "Augustus Does His Bit," and is rather a dull war-time criticism of English army incompetents.

Augustus is an egregious ass who got his commission through his rank. Proving a blunderer at the front he was sent back to take on the work of recruiting. Making his way to the village of Little Pifflington he became the laughing stock of even that small village, and wound up his adventures by letting a supposed German spy steal his most important papers right under his nose.

Having little value as satire, seeing that the condition at which it rails is temporarily passed, and none as entertainment, seeing that it is neither up to the Shaw standard of wit or observing characterization, "Augustus" merely serves to lengthen the evening and in a measure takes the edge off the pleasure afforded by "Toby."

This little comedy runs on merrily, with George Marion continuing the exceptional personal success he has scored with the name part, and Norman Trevor playing the hero with his usual distinction of manner. The "strip poker" game of the first act is still a much talked-of-incident of the proceedings. BURNS MANTLE.

. . .

NEGRO ORCHESTRA

Will Marion Cook Gives New York a Treat of Melody and Jazz

Hear those banjos strummin' on a strain, and the big bass viol with its low refrain, clarinets and trombones voice a jazzy nation. New York's riding on a sea of syncopation. Coon songs, moon songs, songs about a river, songs that have a deal to say about a 'shimmy,' shiver. All of them combining in a rhythmic noise but all of them a soundin' loud a nation's joys.

To listen to an evening of Will Marion Cook's orchestra and vocalists is a sheer delight. The negro's sense of rhythm and melody was never better represented than in this organization. Mr. Cook is a program maker of rare discrimination. He assembles rituals, folk songs, ragtime melodies and selections from the classics with facility and understanding, and his musicians and singers do the rest.

Do the rest—that's it. How these banjo pickers and ivory ticklers and violin acrobats make their instruments talk. These musicians have the gift of spontaneity, of boundless enthusiasm which they convey over the footlights in such a manner that the most blase feet cannot resist. To single out one of the band for praise is to single all. One must hear them and learn the secret of Ponce de Leon.

But the time is short. The engagement is only for one week.

LOUIS R. REID.

NO MAN'S LAND

·By Mlle. Rialto·

FLORENZ ZEIGFELD had better watch his Frolicers with a sharp eye. They are all unusually pretty this year and a good many of them possess talent. And, as you will remember, the films have already claimed a number of his beauties. There are Olive Thomas, who has become a shadowy star; Yvonne Shelton, who just recently joined screenland; Marion Davies—now a popular "movie" heroine — Kay Laurell and many others. But some day or other they may all return. Take the case of pretty Diana Allen, she of the blue eyes and blond curls. Once more she is pleasing the Midnight Frolic public, after a failure to become a successful film star. Wonder why?

. . .

ESTHER WALKER is again behind the footlights. She returned to the Winter Garden after a siege of the "Flu" and is once more singing her songs in her inimitable cabaret style.

. . .

AS with Huck and Tom, the coming of spring means but one thing to Evan Burrows Fontaine and that is—off to the swimming hole. In her new entertainment atop the New Amsterdam she is seen in one of the most charming and original of dance studies. Dressed in the daintiest of chiffons she made her appearance 'neath the spreading bough of a leafy tree and there read a little book. But gradually the effect of the sparkling waters nearby caused her to—undress. This done, she was about to hunt for—well, perhaps it was gold fish, when a bold tramp suddenly appeared and she was forced to seek refuge in a barrel, where she tearfully watched him disappear with her chiffons. This is the substance of her act, and it proved to be one of the most popular of the "Frolic." Earlier in the evening she was seen as Pharaoh's alluring daughter.

. . .

GERTRUDE VANDERBILT'S dancing continues to be one of the main attractions of "Listen Lester." But in the days since "The Red Widow," she has developed a decided talent for comedies. She now acts a little, dances a little and smiles a little—which has proven an irresistible combination, as John Cort can prove by his box-office receipts.

. . .

FLORA MACDONALD, you, know, recently devoted an afternoon to spookland and read palms and generally explained to the satisfaction of her friends just what would likely happen in the future. Now as Miss MacDonald gives a striking performance on the stage as a seer in "The Invisible Foe" and seems able to woo the mystic ghosts in real life, I wonder if she couldn't tell us whether or no the Senate will ratify the League of Nations plan? Seems as if she should concentrate with the "Invisibles" for a while and find out about it all!

EILEEN HUBAN, who won her audience—and the critics—with her vivid performance in "Grasshopper," is to be in "Dark Rosaleen." This places the little Irish lassie in Belasco's roster of Frances Starr and Ina Claire stars. By the way, Miss Claire, whose real name is Fagan, is of Irish extraction, so it would seem that Mr. Belasco finds the dramatic art dominant in those "who wear the green."

. . .

TESSA KOSTA is indeed a versatile young lady. Before she became prima donna of "The Royal Vagabond" she had a remarkably varied career. When but nine years old, she was well known as a pianist and later, while at a finishing school, her acting attracted the attention of a famous star who strongly advised her to turn her footsteps towards the Great White Way for a future. This she did, and armed with a career that embraced roles in "The Pink Lady," "The Beauty Shop" and "Chu Chin Chow," she applied to Mr. Forrest for a part in the Cohanized operetta, and was given the leading part. Lucky Miss Kosta—and more lucky New York, for she is truly a "find."

. . .

LOLA FISHER, whose interpretation of Clare Kummer's "homeless, friendless and a co-respondent Annabelle of 'Good Gracious, Annabelle!'" was one of the bright spots of that season, will soon return to a watchful waiting public. I hope she will again be seen as a delightfully irresponsible girl, for she is a joy to see in that sort of a role.

. . .

LUCILE WATSON, playing one of the leading parts in "A Sleepless Night," has quite a reputation as an artist. She has recently completed portraits of Henry Miller, Emily Stevens and Ruth Chatterton.

. . .

ONE of the very important reasons for the cordial reception Eastern cities have given "The Kiss Burglar" is Marie Carroll. It was Fay Bainter who was the particularly shining star of the Broadway run of that musical comedy last season. And this season, though Miss Bainter is busily engaged elsewhere, "The Kiss Burglar" has decided to settle down for another Broadway run. It is a safe hunch that one of the most important reasons for New York's welcoming a second chance to see the piece is—Marie Carroll.

. . .

WHEN A. H. Woods produced "Under Orders" early this season he established something of a record in the fewness of people in the cast. But that record has been broken. Beatrice Herford gives weekly demonstrations at her Booth Theater Mondays, that even a cast of two can be reduced and still give a complete drama. There is in each of Miss Herford's monologues as much drama, and perhaps more real humanity, than is to be found in many full length, large cast plays.

"MOLIERE"

Biographical Drama Well Acted by Blanche Bates ank Henry Miller

Both Henry Miller and Blanche Bates were obliged to acknowledge the applause of the audience that saw the first performance of Philip Moeller's "Moliere" at the Liberty theatre last night. And when they had finished the author himself spoke a few happy words of gratitude.

Depending largely for its dramatic force on one well written and splendidly played scene in the second act, "Moliere" aroused the audience to a finer display of enthusiasm than any other play has done in several weeks.

It is rather a free transcription of the life of the great playright, picking up his career after he has married Armande Bejart and carrying him through an adventure with the Marquise de Montespan, the King's favorite, that has not overmuch historical backing but furnishes the aforementioned acting opportunity.

Montespan, in love with Moliere, induces him to visit her in her apartments, where they are surprised by Louis XIV. To clear herself from suspicion the favorite lies to Louis regarding the intentions of Moliere, touching the vain monarch on his sorest point, which was his pride, by accusing the playwright of preparing a satire in which the grand monarch was to be held up to ridicule. The ruse works and Moliere is practically banished from the court.

The last act finds him deserted by his flirtatious wife, failing in health and with but few of his old friends loyal. It is the night of the fourth performance of "La Malade Imaginaire," at the end of which Moliere died. He is brought to his rooms, off stage, and dies there, with the forgiven Armande clinging to him, and the king, who has attended the performance, arriving shortly after.

The performance brought Blanche Bates back to the stage in the first good part she has had in many seasons, and the skill with which she played it, and the amazingly beautiful picture she made in the seventeenth century costumes, helped her to a real triumph. Mr. Miller himself arose beautifully to the big scene in which he eloquently and dramatically cast his defiance of kings into the face of Louis, and Holbrook Blinn, playing the king, acted as a patient buffer to his two associates.

. . .

Lola Fisher in "The Cave Girl" Placed in Rehearsal by Cohan & Harris

Cohan & Harris have placed in rehearsal a new comedy by George Middleton, entitled "The Cave Girl." Lola Fisher, who was recently seen in "Good Gracious Annabelle" and "Be Calm Camilla," will appear in the title role. Mr. Middleton is the author of "Polly with a Past" and "Adam and Eva." The first performance of "The Cave Girl" will be given in Atlantic City, at the Apollo Theater, the week of April 7. Others in the cast are Katherine Grey, Jane Warrington, Sue Van Duzer, Robert McWade, Russ Whytal, Frank M. Thomas, John Bedouin, Howard Hall Gibson and Elmer Granden.

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WITH THE STOCK COMPANIES

Cloninger Opens in Salt Lake City

A new stock company, headed by Ralph Cloninger, opened at the Hippodrome Theater in Salt Lake City, Sunday night, March 2, in "Innocent." Mr. Cloninger recently was at the head of the Alden-Cloninger players at the Salt Lake Theater, where he enjoyed three months of great success. Gertrude Bondhill is the leading woman and many of the players of the Salt Lake stock company are in the new organization.

• • •

Stock Company Plays for Soldiers

The stock company now playing at the Fourteenth Street Theater, New York, gave a special performance of "Officer 666" for 250 wounded soldiers in the Greenhut Hospital. Anna Green and Joseph S. Klein, the lessees of the theater, acted as hosts to the soldiers.

• • •

Blaneys to Have Bronx Stock

The Blaney Amusement Company is negotiating for the Bronx Theater in which to establish a stock company this spring. Cecil Spooner will be the featured player.

• • •

IS THAT SO!

Ernestine Morley has replaced Thais Magrane as leading lady with the Richard Bubler Stock Co., in Paterson, N. J.

Corinne Cantwell has been engaged to play leads with the Morgan Wallace Stock Co. in Sioux City.

The Armstrong Follies Co. will play a summer engagement at the Oaks Park in Portland, Oregon. The organization had a long and successful season in Seattle at the Tivoli last season.

A Little Theater will be established in Denver in the near future. They will present their plays in the Wolcott Auditorium until a permanent home is secured.

The Ellery Stock Co. at the Warburton Theatre, Yonkers, gave up a week of their time in order that the house might be used for a local charity, the week of March 10.

Walter Regan, recently discharged from the navy, has been re-engaged for the Albee Stock Co., in Providence. Mr. Regan was a member of the company before his enlistment.

Betty Brown has joined the Mounssey Stock Co. in Duluth.

Henrietta Tsdro has joined the North Shore Players at the Wilson Avenue Theater, Chicago.

• • •

IN MANY CITIES

CHICAGO: GREAT NORTHERN—A little comedy-drama of provincial England, "Lonesome Luke," is the offering this week. Several vaudeville acts are also offered in addition to the regular stock play.

August Neville is now business manager of the Wilson Avenue Theater.

CLEVELAND: PROSPECT—"Within the Law," week of March 10. Fay Courtenay gave an excellent performance as Mary Turner, and the supporting cast was all good.

The Vaughan Glaser stock organization offered a novelty when it departed from its regular policy to produce "Very Good Eddie," a musical comedy, which has just been released for stock purposes. This was the first presentation of "Very Good Eddie" in Cleveland at popular prices. In addition to Vaughan Glaser, Fay Courtenay and other members of the company, a chorus of eight local singers and dancers were featured. Some of them had had previous stage experience while others made their debuts last Monday evening. Earl D. Dwire, director for the Glaser productions, directed them.

EL PASO: CRAWFORD—Ed Redmond Follies gave "David Harum" last week. The Redmond Follies will close their engagement at this theater March 23, leaving for Waco, Texas, next morning. They have been playing to good business for the last six months, and El Pasoans regret to see them leave.

PITTSBURGH: PERSHING—The Pershing Players presented "The Great Divide" the first half of last week, with Audell Higgins winning new laurels. Arthur Vinton was effective as the strong-willed westerner. May Hotchkiss, Frank Wright, Edward Butler and Frederick Hiles were among the players whose acting was meritorious. The last half of the week "Good Gracious, Annabelle," was on the boards, and all the players acquitted themselves with credit. KENYON—"The Race," a play by Nellie Booth, was the bill at the Kenyon Theater, offered by the Nellie Booth Players. This is the twenty-seventh week of this company at this theater.

SAN FRANCISCO: ALCAZAR—The Alcazar audience was captivated by Belle Bennett in "A Stitch in Time." March 16, the bill will be "The Unkissed Bride," and "Yes or No" is soon to follow.

BARNETT.

SCHENECTADY: VAN CURLER—"Mother Carey's Chickens" presented by Mae Desmond and players to highly pleased audiences. For week of March 17, "The Governor's Lady," followed by "Sis Hopkins."

SOMERVILLE, MASS.: SOMERVILLE—"The House of Glass," this week is playing to absolute capacity. Next week the underline is "What's Your Husband Doing?" Manager McArdle says it's the best season in the history of the house.

PRINCETON, IND.: NOBLE—At the Noble Theater all last week "Within the Law" was the offering of the Margy Southwell Stock Company. Vaudeville specialties were introduced between the acts.

ATKINS.

WASHINGTON: HOWARD—The colored Stock Company at the Howard, offered "Convict 999," last week, to good business.

WHERE'LL WE GO TONIGHT!

Reisenwebers's

Reisenweber's "Paradise" will be touched up with royal and Presidential titles by the engagement of the Russian Gypsy Quartet, which was in the former Czar of Russia's service, and also found a cordial reception at the White House. The Balalaika Orchestra, now playing in "Redemption," will hurry up from the Plymouth Theater to be in time to give correct local color by accompanying the singing.

On Monday, Tuesday and Wednesday evenings, at Reisenweber's, Sophie Tucker will establish a series of amateur nights with some special freak features. Her billing from now on will read: Sophie Tucker and her Five Kings of Syncopation and Jokes. The engagement will last another ten weeks, as she has just renewed her contract for that time.

The Little Club

The Little Club, located in the Forty-fourth Street Theater building, grows in popularity each week. It has especially been taken up by prominent literary and stage folk. Dancing and dining are features of the evening, with the Misses Billie Allen and Helen Maxwell presiding.

Hotel Dewey, Washington

The Hotel Dewey is situated within five minutes of the White House and other points of interest in Washington and it also being adjacent to all theatres, makes it a convenient stopping place for professionals. The accommodations are more like a home than a hotel, yet at the same time a high standard of service is maintained.

Hotel Majestic

Walter Guzzardi, formerly of the Hotel Lorraine, has been engaged by Copeland Townsend as manager of the Cafe des Allies, the Flower Room and the main diningroom of the Hotel Majestic. Mr. Guzzardi will inaugurate a system of price lowering, yet at the same time maintain the Majestic's high standard and quality.

Moulin Rouge

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CANARY; Rochester Mar 17-19, Syracuse 20-22, Washington 24-29—**CHU CHIN CHOW**; Chic indef—**COME OUT OF THE KITCHEN**; Baton Rouge Mar 29—**CROWDED HOUR**; Providence Mar 17-22, Montreal 24-29, Buffalo 31-Apr 5—**CURE FOR CURABLES**; Boston Mar 10-22, Worcester 24-25, Fitchburg 26, Greenfield 27, Hartford 28-29, Springfield 31-Apr 1, New Haven 2-5.

DADDY LONG LEGS; Chic indef.

FIDDLERS THREE; Kansas City Mar 17-22, St. Louis 24-29, Springfield, Ill. 30, Decatur 31, Terre Haute Apr 1, South Bend 2, Kalamazoo 3, Grand Rapids 4-5, Detroit 6-12, Montreal 14-19, Buffalo 21-26, Toronto 28-May 3, Cleveland May 12-17—**FLO FLO**; Phila. Mar 24-Apr 19, Boston 21-May 24—**FRIENDLY ENEMIES**; Cold Water, Mich. Mar 18, Adrian 19, Toledo, O. 20-23, Norwalk 24, Elyria 25, East Liverpool 27.

GIRL BEHIND THE GUN; Chic indef—**GLORIANNA**; Buffalo Mar 17-22, Rochester 24-26, Syracuse 27-29, Toronto 31-Apr 5, Cleveland 7-12, Detroit 13-19, Toledo 20-23, Cincinnati 27-May 2, St. Louis 4-9—**GOING UP**; Chic indef.

HAPPINESS; Phila Mar 17-indef—**HEAD OVER HEELS**; Pittsburgh Mar 17-22, Cleveland Mar 24-29—**HELLO ALEXANDER**; Phila Mar 17-indef.

JACK O'LANTERN; Boston indef.

LADIES FIRST; Phila Mar 17-indef—**LEAVE IT TO JANE**; Toronto Mar 17-22, Cleveland 24-30—**LITTLE TEACHER**; Phila Mar 10-22—**LOMBARDI, LTD**; New Haven Mar 17-22, N. Y. City 24-Apr 5, Brooklyn 7-12, Newark 14-19, Phila 21-June 14—**LORD AND LADY ALGY**; Edmonton Mar 24-26, Calgary 27-29.

MASQUERADER; Chic indef—**MAYTIME**; Minneapolis May 16-22.

NOTHING BUT LIES; Boston Mar 10-indef.

OH, LADY! LADY!; Chic indef—**OH, LOOK**; Phila indef—**OVERSEAS REVIEW**; Chic indef.

PARLOR, BEDROOM AND BATH; Philadelphia—**PENROD**; Chic indef.

RAINBOW GIRL; Boston Mar 24-Apr 12—**RIVIERA GIRL**; Baton Rouge Mar 30—**ROSARY**; Oshkosh Mar 25, Green Bay 26, Manitow 27, Fond du Lac, 28, Racine 29, Chic 30-Apr 5, Battle Creek 6, Toronto 7-13.

SAVING GRACE; Chic indef—**SCANDAL**; Chic indef—**SEE YOU LATER**; Buffalo Mar 17-22—**SEVENTEEN**; Pittsburgh Mar 17-23—**SHE COULD AND SHE DID**; Cleveland Mar 17-22—**SHE WALKED IN HER SLEEP**; Springfield, Mass. Mar. 20-22, Boston 24-indef—**SLEEPING PARTNERS**; Chic indef—**SO LONG LETTY**; Duluth Mar 21-22, Minneapolis 23-29, St. Paul Apr 5, Milwaukee 6-12, Detroit 13-19, Middletown, O. 20, Louisville 21-26, Cincinnati 27-May 3, Columbus 4-10, Hamilton 11, Cleveland 12-17, Pittsburgh 18-24, Washington 25-31, N. Y. City June 2-7, Brooklyn 9-14.

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IT IS ON PAGE 452

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VAUDEVILLE VOLLEYS—From

Jimmy Hussey's Phenomenal Record—Jean Moore on Condensed Drama—Marie Cahill Believes in Generosity—Sergeant Jimmy Dixon's Discoverer

FROM Jimmy Hussey's ardent declaration on all things American, one would think that his trunks and dressing-room would be lined with American flags. However, an inspection will show that they are not. The splendid spirit in which the following statement was made, is perhaps why he will not use Old Glory for mere decorative purposes. "I have no intention of leaving vaudeville, and above all America, to play in London, as has been the report," he said emphatically. Speaking of Jimmy's love for his home country recalls the story he tells about his mother, for whom he has just built a new home. When he was first made headliner, he telegraphed her, "I have won a great success by being placed in the headliner's position, second from the closing act." His mother wired back, "Don't get so conceited. If you were so good, you would be opening the show." Jimmy could buy a home in New York and, doubtless, live in it constantly if his present record is to be repeated. He has played for forty-two consecutive weeks in New York and its forty-five minute radius, and is booked solid in the same territory through May.

Some record, eh!—for once a dude messenger boy. That is the nomenclature which Jimmy likes to refer to. In Chicago, he was christened with this name, for he was the only messenger boy that the Western Union had in captivity who wore a white vest and had a clean face. Although he was such a Beau Brummel, Jimmy takes pride in the fact that he was past master of this clan's greatest virtue—dime novel reading. Perhaps that literature so full of colorful characters, helped mold in after years, his footlight studies which are bubbling over with red blood and human personality, all of which is constantly drawing the public. This must be true, for last week a man bought a ticket at the Palace Theater and then inquired, "I came to see Jimmy Hussey—I suppose he is here, as he has been all winter." The man was nearly correct. Jimmy has filled eight different engagements at the Palace this winter.

The Lena Invalid Aid Society

A lot of credit marks should be given to the Lena Invalid Aid Society in the post-war work. Every Thursday morning, when convalescent soldiers, sailors and marines are brought to the Palace by the Women's Motor Corps of America to be entertained as guests of Mr. Albee, with a full Palace bill, this society distributes chocolate and cigarettes to them. They also provide these delicacies to the hospitals.

Jean Moore Enters Vaudeville

Jean Moore, the popular prima donna and late principal singer of "Maytime," has entered vaudeville. When asked why she took this step, her reply contained much timely, good sense. "This is a day of short, condensed works," she said. "For instance, consider the short story. It is now more popular than the novel. Often many of them contain more of a story, too, only told in a more compact manner. Short plays are also the vogue everywhere. This brevity of construction is the very basis of newspaper building. When we turn to the dailies for information, we don't want to wade through a whole encyclopedia. Muchly, it is likewise with vaudeville. The best is skillfully compiled into an act, whether it be drama, music, or dancing, and the audience is not wearied with superlative details. So to keep up with progress, I called in Mr. Daghistan, and together we culled our favorite excerpts from our respective repertoires and framed up an act."

Marie Cahill's Generosity

At the Palace this week, everyone who sees Marie Cahill—and the box office has been busy informing inquiring patrons that the famous champion of the long skirted chorus in all her blonde geniality is on the bill—knows that her salary is way up some place where only the motion picture stars can afford to dream. But even so abundantly remembered by Mr. Albee's cash drawer, no one can or wants to admit that she is short measure in entertaining values. Quite to the contrary. Departing audiences are heard to comment that there is nothing single-track in her jolly service. Her act is entirely double-tracked. She takes you on a joy journey through laugh-land and then brings you back by a different but equally as interesting a route without extra fare. Quite a treat—yes!

But her generosity doesn't always stop with her audience. Down in Washington, a few weeks ago, she simply gave away every cent she had on her person. Leaving the Shubert-Garrick Theater with her husband, Daniel Arthur, who looks more like a member of the United States Supreme Court than a theatrical manager, they were hailed by a negro, a regular Uncle Tommer. He begged for some luxuries. Miss Cahill immediately was all sympathy. She tried in vain to have him definitely specify what particular kind of a luxury he would like to sport. She named several of staggering figures. None seemed to coax from him just what he exactly classified as a bank-breaking spree. Finally, he began to sniff the aroma of Mr. Arthur's seventy-five cent Havana. Miss Cahill, actress like, was quick to note this new characteristic. By the arm she steered him into the corner tobacco shop. Here she filled his pockets with the choicest nicotines in the place. Then she emptied her purse, well-lined with silver and paper, into his hands.

The Duncan Sisters Spot Proof

When the Duncan Sisters, that duet of blondes, arrived at the Palace Theater last week and found that they were timed for the next to the last position, their hearts must have sunk. Think of it, to appear at exactly five-fifteen on a Palace Monday matinee, an occasion which is dreamed about by every vaudeville artist and which even the famous headliners tune up their nerves for, days ahead. Moreover, this matinee is the market place of vaudeville. A goodly portion of the audience is composed of theater executives, agents, critics and theatrical and social hangers-on, the latter being more severe than a trio of George Jean Nathan, Alan Dale and Burns Mantle. But what did the Duncan girls do about it? Did they threaten to run upstairs right into Mr. Albee's den and throw temperament all over the place? No! Even if they were just little bits of girls, their minds are not. The situation being as it was, they decided that making a late hit out front was worth fifty rumpuses back stage, so they calmly waited the restless hours. When finally getting a chance to mix their blonde with that of the footlights, the hit they made was most illustrative, in that two women became quiet who had fretted during the entire performance about their five-thirty appointment with the chiropodist.

Hugh Herbert a Business Student

Such magazines as "System" and those house organs which manufacturers flood the mails with, should all have editorials on Hugh Herbert's latest playlet, "Mind Your Business." Each of these editorials would not be complete, either, if their climax did not state, "Let nothing but getting your trial balance, stop you in seeing 'Mind Your Business.'" This playlet may well be compared to the more elongated, "It Pays to Advertise." Both give to the business world a valuable lesson. Advertising clubs the country over will tell you that the latter play teaches their creed better than any book, and from the letters Mr. Herbert receives, it is demonstrated that his playlet is striking home with telling force, by causing prodigal business men to hurry back to their ledgers and making the sales department dance to a make-hay tune.

To talk with Mr. Herbert five minutes, shows that he is a keen and constant student of economics and sociology. Enjoying such a conversational prize, gives undeniable evidence that he is author, alone and absolute, of all his one-act plays, "Discontent," "Sons of Abraham," "Prediction," "Lemons and Prosperity." This latter achievement has a few times been denied, but he, like David Belasco, can prove when the argument gets a little warm, that their brain children impregnated in their own ink well.

P. S.—Vaudeville Volleys have been very unchivalrous in omitting Miss Anita Pam from the above account of Hugh Herbert. Her portrayal of the stenographer was actually copied from one employed in an office in the Flatiron Building.

Anna Steese Richardson Makes Sergeant Jimmy Dixon

Madame Olga Petrova two weeks ago, during her memorable engagement at the Palace, did a very unconceited thing. In her curtain speech, she frankly told about the great difficulty she had in obtaining a New York engagement. To Eddie Darling, she gave abundant appreciation for making possible her professional beginnings in America. Anyone who knows the trials that artists who are ambitious for a Metropolitan debut experience, realizes the great value of such assistance. Madame Petrova should, indeed, be grateful, and Mr. Darling's likeness should have the place of honor in her art gallery in her home out on Long Island. This incident is only the more emphasized by another outstanding theatrical lift which radiates with all the big fineness of doing something for a fellow man and a stranger at that. Sergeant Jimmy Dixon is the fortunate party. His tryout at neighborhood theaters had been successful, but somehow the booking experts weren't around when he was vainly snatching for the "big time" life line. It was not until that highest price woman magazine writer, Mrs. Anna Steese Richardson, wrote the Keith management about him, that the big guns in their trying to squeeze twenty-five hours out of what from sunrise to sunset wouldn't allow, were aware that the boy was knocking probably not at their actual sanctuaries, but somewhere between the street and the Palace building stairs, or aware that he existed. Now, they are agreeably surprised that such a "find" was lurking about and not helping them out with all their entertaining problems. But the credit goes to the big heart of Mrs. Richardson, because it was her letter that did the trick. Perhaps, it is that she has had the tremendous experience of launching five of her own chicks into successful activities that even a struggling one of another brood didn't phase her in steering the youngster where skilled minds could give him a push or two. A recommendation as to vaudeville merit from Mrs. Richardson is worth its weight in gold. Very frequently are the Palace executives pleased to see her slip in at a performance. She laughs as heartily at the antics of a clown as she applauds the high-toned act of a prima donna.

Marie Curtis' Two Dollar Breeding

How did Marie Curtis get her start, some of the stage-aspiring little girls are asking. This is, indeed, an object lesson to some of them, who apply for a position, chewing gum and with the airs of prancing ponies. The call had gone out on Broadway that Gus Edwards was staging a new juvenile revue. That brought the would-be's from points much further than city limits. None seemed to satisfy this wizard for making child stars. Finally among the giggling throng he discovered one little maid who was standing straight on two feet, maintaining a dignified quiet, and having all the intensity and poise of an Ethel Barrymore. Immediately Mr. Edwards saw that there was another Miss Barrymore in the child. His prophecy is proving true, and, backing up his conviction, he is sending her to a dramatic school.

TAKING ENCORES

The Original Dixieland Jazz Band is shortly to leave for a tour of Europe, principally Paris. One of the numbers it will play for our Allies is "Oh Helen." Here the boys may be seen "blueing"

The Royal Hawaiian Quintet have left the beach at Waikiki to play over the Poli Circuit. Sam Fox, the active gentleman on the left is featured. Their rendering of "Kisses" set the feet to tingling

Ted Lewis, leader of his famous Jazz Orchestra, "shakes a mean clarinette." He is executing a difficult movement during the playing of "Ja Da." The band is featured at the Bal Tabarin

So as to get better atmosphere, the Black and White Melody Boys, now touring vaudeville, affect Jazz coats. Their idea is successful. You can't keep your feet still when they play "Jim Jim"

To become a member of a jazz band you must be an acrobat. The men are in Fanchon and Marco's Jazz Band, which is on the Orpheum time. While it plays "After All" the musicians do everything but cart-wheels

IN VAUDEVILLE

NEW ACTS OF WEEK INCLUDE MARIE CAHILL, JA-DA TRIO ADRIAN & CO. AND OTHERS

The Ja-Da Trio

The Ja-Da Trio has come out of the West. That is perhaps why they are at present about the breeziest cluster of young chaps in vaudeville. They appear to be just out for a good time. Consequently their work is of a jolly and informal nature and the audience accepts just like they were their favorite neighbor's boys. They wear the sailor uniforms which served them in the navy and from which they have been recently released. Their first number is *The Melody Man*. This starts building interest in the trio immediately and is followed by *That Kiss That Made Me Cry*. The latter is chuck full of human interest and abundantly scored. *Johnny's In Town* is the next number, and is sung by one of the chaps, who enhances the comics of the song with wearing some freak millinery. After this successful fun-fest, Bob Carlton has a piano solo in a spot which is liked by the audience. In finishing it the other two boys rush on the stage and one of them jumps to the top of the piano. Now comes the hit of the act, Ja-Da, of which Carlton is the author and which has won him considerable fame. Having created and reared it from its infancy, the trio's interpretation of it is the best heard in New York. During its execution one of the chaps dances on top of the piano. For this pleasing feature, it would be better if they would use a grand piano. Needless to state, the Ja-Da Trio on its own momentum of cheer, pep and youth, is going to run the gamut of success in the New York theater. HIGGINS.

Ralph Stenard

Ralph Stenard is a young man with very musicianly hair, who plays upon a xylophone. His opening number is classical, and his next, the *Sextette* from *Lucia*, is much too slow to hold the attention, even though his method of playing it with four sticks, is novel. A jazz medley which follows, and the closing number which includes the *Memphis Blues*, show lots of pep and put the act over well. MARTIN.

Owen and Moore

Owen and Moore are a regulation song and patter team. The man sings several verses of *Bring Back Those Wonderful Days*, after a line of flirtation chatter with his partner. The two then do a number about the old-fashioned waltz. The best thing in the act is a group of "blues" verses which the man sings with a ukulele. He also sings a patriotic parody on "'N'Everything." The girl's principal duty is to look pretty and change costume, both of which she does well. MARTIN.

George and Paul Hickman

George and Paul Hickman work as two black faces. For their material they use the always sure-fire material for getting laughs—that of back stage mishaps which make front stage tragedies. On a Monday night at the Riverside, they were not well enough brushed up in their business to squeeze the fun of the situation which could be made all that with more rehearsing. With such a simple setting, which comprises just a door wing—very effective at that—much more speed could be created than if they had a lot of complicated scenery. By hurrying the action, some sparkle could be given to the lines. One of them plays a barnstorming actor, the other the handyman about the theater. Their having the genuine property man behind the stage throwing vegetables at them made the audience howl with glee. However, the act in a first-class house does not compare very well with the big time standard. HIGGINS.

(*New Acts Continued on* 557)

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American Last Half Has Many Offerings

A bill whose acts all merit applause was offered by Loew's American the last half of last week. The Olines were a good musical act, while the Leon Sisters' stunts pleased. The audience held their breaths when the Cabberts performed their feats. Considerable appreciation was given to J. and J. Laughlin, and Julian Hall's personality helped out his act immensely. Hudler, Stein and Phillips received cordial applause, and Van and Morris took well, as did Orbin and Dixie.

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Fifth Avenue Has Smooth Bill End of Last Week

For the last half of last week's bill the Fifth had smooth sailing. The Ja-Da Trio head lines (See New Acts). Mabel Burke's motion picture and singing scored. Yvonne's dancing was spirited and graceful. Many laughs went to J. C. Mack. Only a fair get over was made by the Normans. Joyce and Lewis went good, while Ben Bernie was encored again and again. The lariat of Walker and Texas had a laugh in every crack. The bill also included Harry Beersford. (See New Acts.)

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

My Barney Lies Over the Ocean	George Jessel
He's Had No Loving for a Long, Long Time	Yvette Rugel
Oh Bring Back Those Wonderful Days	Sailor Reilly
Have a Smile	Duncan Sisters
Don't Cry, Frenchie	Milo?

Harlem Opera Last Half

Frank and Tobie followed the pictures on the midweek bill at this house. Why they were put in this position is hard to understand. Thorndyke and Curran came next, offering some Irish comedy and songs, including *When Ireland Comes Into Her Own* and *The Navy Will Bring Them Back*. McNally, Dinus and De Wolf are a pair of comedy dancers, with a girl added for decorative purposes. Betty Bond, in a set that suggested a Vanity Fair cover, sang about the inhabitants of a Riverside Drive apartment house. *I'm a Jazz Baby* was an especially good number. Frank Mulane told stories and sang *When the Fighting Irish Come, The Kiss That Made Me Cry* and *How Are You Going to Wet Your Whistle*. The bill closed with Tom Linton and the Jungle Girls in a lively musical comedy.

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Orpheum—Salt Lake City

Sylvia Bidwell and Company, in "The Forest Fire," headlined the last bill at the Orpheum, although Buster Santos and Jacque Hays, and Marguerite Farrell ran a close race for favor. Miss Farrell pleased with her songs, *Sunshine Of My Old Kentucky Home, I'm Naughty But I'm Nice, How You Going to Keep Him Down on the Farm?* Harry Jolson captured the audience with his singing of *Rockabye Your Baby With a Dixie Melody*, and *'N'Everything*. Sansone & Delia open the show, Lee Kohlmer & Co. appear in "Two Sweethearts," and the Ramsdells and Deyo have a clever dancing act. The following bill was headed by "The Only Girl," a tabloid of Victor Herbert's musical comedy. PICKERING

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Pantages'—Regina, Sask.

On the bill at Pantages' the headliner, "Miss 1920," is a dancing act above the ordinary. Irene Trevette greatly pleased in *My Sweetie, Carry Me Back to Old Virginia* and *Johnny's in Town*. Others were McLallen and Carson and The Three Weston Girls. MCINTYRE.

WE ARE OUT EVERY TUESDAY

24 Hours Ahead of No. 2

WITH ALL THE CURRENT WEEK'S SHOWS REPORTED IN FULL

Proctor's 23rd St. Has Well-Balanced Last Half

A well-balanced bill at Proctor's Twenty-third Street was headlined the last half of last week by Kingsley Benedict and company in a dramatic sketch called "Wild Oats." This playlet is well constructed, has a logical plot, and gives Mr. Benedict an opportunity to play two parts without it seeming to be a quick change act. Its tensity and suspense was appreciated by the audience.

Those acts that received a great deal of applause were George Lowry and Irene Prince, a song, dance and patter act, introducing several novelties; Burns and Kissen, with good songs and gags, and Geo. Rolland and Company in "Fixing the Furnace." Others were Baron's Midget Horses, Tony, a woman violinist, and "Danse Fantasies." The songs that received the most encores were *Chasing Rainbows, Watch, Hope and Wait, Little Girl*, and *Sadie Don't Do That Shimmie Here*. TIDDEN.

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Proctor's 125th St. Second Half Good

The last-half bill opened with a new act, Ralph Stenard. Owen and Moore, also a new act, followed. Minerva Courtney and company presented a comedy sketch, entitled "Heart o' the Canyon," in which Miss Courtney did an eccentric dance and "company" sang. Patricola, who headlined, was working at a disadvantage in having to follow a reel of pictures exploiting Singer's Midgets, but she rode over this obstacle with success. Her closing number and the dance that accompanied it, brought her back many times. Adrian, a blackface assisted by a stage-hand quartette, shared honors with Patricola. Particularly good was the singing of *Rose of No Man's Land*. W. Horlick and company kept most of the house seated until the final curtain with a dance offering.

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Bills at the Savoy and the "Hip" in San Diego

The Royal Dragons topped the bill at the Savoy. Shirli Rives and Billy Arnold, in "A Big Sale," The Misses Durkin, Walter Fisher and Company in a farcical sketch, Charles Price, who sang *In The Land Of Beginning Again* and *Mother, Here's Your Boy*, and went over big. Samoya, at the Hippodrome the first half of the week, The Five Yodeling Troubadors, in Alpine songs and dances, were a big hit, and were held over from the week before. Sherman and Balcome, Happy Harrison's Animal Act, Clark Sisters, Wells and Fisher, and Laretto, a contortionist, made up the best bill at the Hip for some time. Last half, The Powell Troupe, American Opera Trio, Van and York, Vernon and Company, King and Wyse, and Collier and de Walde. CHAPMAN.

THREE SMASHING HITS ARE ON PALACE BILL

Marie Cahill, Ivan Bankoff and Moss and Frye On Bill

The special occasion of the Palace bill was the introduction of Marie Cahill to New York vaudeville. (See new acts.) The next act that should be placed on the honor roll is Ivan Bankoff. His dancing is of headliner caliber. Good support is rendered by Mlle. Phebe, and his accompanist, Leo Donque, who scored. Watching Bankoff through his intricate and athletic dancing numbers is to see at once the wonderful training which he has received in Russia. Fortunately, too, he is very young, hence his combination of superb talent and youth will make a long road of success before him. Monday afternoon he had a poor position which did not matter. He would make good anywhere.

Stuart Barnes' quiet methods and entire lack of any artificial tricks struck home with the audience at once. His patter on matrimony, prohibition and suffrage was a delight.

"The Weaker One," a war dramatic sketch stirred the audience with its patriotic theme.

Moss and Frye got more laughs, outside of Miss Cahill, than any other act. Not a point missed and some of them multiplied like wild fire.

A second week was credited to the U. S. Jazz Band on account of the success they had on the first.

The dancing of Bradley and Ardine did not go well at the start and their singing was not good, even as their nervousness wore off. However, toward the last their athletic stepping saved the act from going flat.

Sidney Phillips, with a natty tuxedo suit, but shoddy pomps and an unpleasant habit of rubbing his hand over his nose, did well with his patter, even with these defects. His singing Rock-a-Bye Your Baby to a Dixie Melody scored and his patriotic recitation accompanied by music had abundant applause.

Maria Lo's Art Studies closed the bill. HIGGINS.

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LILLIAN RUSSELL AT RIVERSIDE

Gilbert and Friedland and Alan Brooks' New Act Score

Sergeant Lillian Russell, of the U. S. Marine Corps, and her octet of Marine assistants headline a bill that is well contrasted in various types of "turns." Miss Russell is playing a return engagement by popular request, which, as she says in a sincere speech of appreciation for the audiences' applause, made her realize more thoroughly that she is wanted on the stage. She said she was not going to retire—or commence to play her farewell performances—for at least fifty years, and looking at her we believe her. The first part of her offering she devotes to a song cycle of the old and the new. The latter half she makes an effective appeal to give jobs to returned soldiers.

Gilbert and Friedland, the hugely popular song writers, and Alan Brooks, in his sketch "Dollars and Sense," are also big on the Riverside billing. Gilbert and Friedland are a sure-fire hit. They offer a group of their newest songs, among them being "I'm Satisfied to Step Aside," "I Found You," "Bring Back Those Wonderful Days" and "Singapore"; also play a potpourri of their old hits, which is the sign for the audience to extend their best palm beating efforts.

Alan Brooks, remembered for his excellent work in "Information Please," and known as a writer of no mean ability, does some really fine work in "Dollars and Sense," this is given further notice under New Acts.

Marie Nordstrom, with her familiar and ever popular "Let's Pretend" substituted for another act and scored a real last minute hit. Deiro, the celebrated player of the tenement house piano, had the house going from the start.

The Ward Brothers' characterizing "Bertie and Archie," had their usual success. Challen and Keke had an excellent and very novel wire act. Prof. Lemzberg and his harmonists obliged with Irish melodies.

TIDDEN.

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Last Half at 23d Street Has Variety

The program for the first half of this week at Proctor's Twenty-third Street supplies the patrons with an entertainment that is bound to meet with unanimous approval as there is something in it for everyone. The headline positions are held down by Eva Taylor and Lawrence Gratton and James Mullen and Alan Coogan, two numbers thoroughly worthy of their prominence. Miss Taylor and Mr. Gratton present a neat little satire on prohibition, which is set at a time after the celebrated and generally hated July 1, 1919. Mullen and Coogan have a "nut" act that is genuinely funny, principally, through the active and carefully thought out silly assistance of Mullen.

Other popular numbers were Sully and Houghton, a very pretty girl and an engaging youngster, in songs, dances and patter; Jerome and Herbert in a fat and thin act that is very funny, Edith Helena, in songs with a classical turn, the La Mont Trio, clever wire walkers, especially the young girl of the troupe, and the Military Maids.

FIDDER.

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Well Selected Acts Make Up Fifth Avenue Bill

A cluster of some good and fair acts successfully make up the Fifth Avenue bill for the Monday to Wednesday portion. Adrian and Company duplicated the bang up hit they made last week at the 125th Street Theater. Ward and Pryer went fairly well; while Conway and Fields came in for abundant applause. The sure fire get over which has accompanied Shattuck and O'Neil everywhere registered as usual. A tremendous hit was made by Billy Bouncer's Circus even though the five men who supposedly came voluntarily from the audience to make fools of themselves on the bouncing net had been previously rehearsed. Mabel Burke contributed her usual offering of song and W. S. Harvey Co. worked hard to please.

TIDDEN

BERT WILLIAMS AT THE COLONIAL

Newhoff and Phelps, Norton and Lee and "The Memory Book" Score

Bert Williams is the mainstay of the Colonial bill this week. Descending to Broadway from Dr. Ziegfeld's Babylonian retreat, he drew a crowd which packed the theater from pit to dome. Most of the material he offers in the two-a-day has been taken from his roof entertainment. With his inimitable lazy humor he describes in a song, *Judge Bryant*, the cruelty of a magistrate who would send him to jail for unlawful entry—falling in a manhole. Among his other numbers are his familiar, *T'aint Nobody's Business But My Own*, *The Panic Is On*, *Everybody Wants a Key to My Cellar* and *In the Evening*. His pantomime poker game scores as of old.

Ruby Norton and Sammy Lee appeared in a song and dance production which had a leaning toward a Spanish aspect. Their principal number was *Solo Mio*. Frances Nordstrom and William Pinkham presented their albumlike sketch, "The Memory Book." It is a miniature "Milestones," in its representation of various ages of a couple of sweethearts. Allan Rogers, a young tenor of pleasing personality, sang a number of songs, mostly of Irish character. In the list were *Little Mary Cassidy*, and *Mother Machree*.

Irving Newhoff and Dode Phelps offered a number of song characterizations, chief among which was a satire upon a Chinese romance. But the audience seemed most pleased with *I Can't Get Along With You*. William B. Friedlander furnished the songs. Tom Smith and Ralph Austin provided some good moments of clowning with the aid of a carload of papier mache animals and conveyances.

Felix Bernard and Jack Duffy with one piano and two strong voices set the audience in good humor. They sang and played rousingly such popular numbers as *Ja-Da*, *Everybody Shimmies Now* and *You Have Got to Hand it to the Yankee Girl*. John Regay and the Lorraine Sisters in eccentric dances and the Belgium Trio, who juggle each other with great ease, completed the bill. REID

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A Well Knit Bill at Loew's American

Monday's opening bill at Loew's American had some acts which will keep the bill running smoothly until Thursday. It opened with Pollard's juggling which included some intricate stunts, especially his manipulating billiard cues. Chadwick and Taylor followed. Immediately on their entrance they are given a big hand by their following. Their patter on chicken stealing is effective. The man does some good dancing, using his cane to advantage and not being prone to show his new gloves. Keating and Walter pulled some hearty applause; while the Chalfonte Sisters scored. The audience seemed pleased with Walsh and Bently and Murphy and White did well. The hand that John O'Malley got on his exit must have been gratifying to him. Peron trio also worked industriously and sold fairly well.

ALEXANDER.

ALHAMBRA HAS ARMY AND NAVY ACTS

Hugh Herbert and Company and the Four Mortons also Register Hits

The army and navy are both well represented at the Alhambra this week. The army comes in the first half of the bill, with the Yip, Yip Yaphankers, and the U. S. Navy Jazz Band brings the show to a close with a bang—quite literally.

Lady Alice's Pets open the program, and are followed by Phina and her troupe of Picks. Yip, Yip, Yaphankers occupy third position, and walk away with the honors of the first half.

It would have been pretty hard going for any act that followed them, if it were not that Cook and Savo have a brisk opening. Savo's antics are at much the same speed as the soldiers'. Sheila Terry in "Three's a Crowd," has a musical skit whose chief claim to distinction is in its smart appearance.

After intermission come Bobby O'Neil and Evelyn Keller, with songs and dances and repartee, and following them, Hugh Hubert and a most capable company in "Mind Your Business," a clever comedy which pleases immensely. It is seldom that one sees keener character work or a better constructed piece of writing in a big production. Just before closing come the perennial Sam and Kitty Morton, accompanied this time by only Martha and Joe, of the younger generation of Mortons. The Navy Jazz Band kept every seat occupied till the final curtain. These boys can surely pull some mean jazz.

MARTIN.

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Harlem Opera House Victory Week

Ten acts are scheduled for the Harlem Opera House for the first half of the current week, which is billed as "Victory Week." Chester Jonston has a bicycle act, Lowry and Prince sing, dance and generally project good humor. Mohr and Gordon have a new act. The Quixey Four are excellent harmonizers, and jazz well with banjos. *Come on Papa*, and *Wonderful Mother of Mine* are their best numbers. Stephens and Bordeaux have a comedy sketch which suggests vividly the sort of thing Mr. and Mrs. Jimmy Barry have made famous. Other acts include, Frankie Heath and Co., Willie Solar, Nicholson, Karl Emmy's Pets, Graham and Randolph, McNutt and Evelyn, Three International Beauties, Ernest Brown, and Dural Brothers and Model.

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Eddie Leonard Headlines at Chicago Palace

Eddie Leonard and his minstrels in "Dandy Dan's Return," a combination of popular melody and minstrel comedy, is the chief feature of the vaudeville program here this week. Henry "Squidguim" Lewis in "The Laugh Shop" is another feature. There are also several other acts on the big bill. ATKINS.

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Eva Shirley in a New Act

Eva Shirley will be presented in a new act by Sam Kessler, opening March 24 on the United time. She will be assisted by Al. Roth and Ross Gorman and his musical boys. The act will be under the direction of Aaron Kessler.

Marie Cahill

The occasion of introducing Marie Cahill to New York vaudeville was a theatrical function of importance. Not for a long time have so many theater executives and professionals been present at a Palace Monday matinee. Such an audience made the ordeal all the more difficult for her. Miss Cahill no doubt realized this but her poise and easy manners gave no indications of such knowledge. The stage hands nearly made a bad start for her. As the curtain raised on her setting they were still fumbling with the properties. But when once she was on, there was no hesitancy about her success. Her first number was a medley of her old song successes, which brought an outburst of applause, when each one took its turn. Next she used a telephone monologue which resembles that in her recent play, "Just Around the Corner." However, the new edition is much improved. It could do credit to Harper's Magazine and still has no high-brow taint of the classic.

Singing a Blue Song brought her repeated encores, as did her acting a patriotic song by William Jerome.

Miss Cahill's dates in vaudeville are as assured as was from the first the United States' and the Allies' victory against the Hun. Hereafter she will be a distinctive vaudeville institution of a status which will have the admiration of the whole family. Each member of the family, too, will attend her performances which fact will make her one of the best drawing cards on the Big Time.

HIGGINS.

Pearl Sinclair

The sketch which Pearl Sinclair is trying out in vaudeville is a fair photograph of ancient and puppy love. The father is in love with a widow and his son is also in love with another one. Both deride each other for intending to marry a once-was-bride. Then into the father's office walks a stranded actress. The father mistakes her for his son's fiancee. She tells the old man she is in need of funds. He, having had time to study her charms, thinks his son is not such a fool after all. He hands her the money and then she tells him she is a strolling player, and now refinanced will wander on without taking excess baggage. The father exits enraged at his being made a goat. Before the actress has a chance to depart the son enters and he mistakes her identity too—that of his father's fiancee, and, like his father, falls for her charms. They have quite a flirtation together. Then father returns and he and his son find out what fools they have been made by the actress and one thousand dollars exiting in glee. If the sketch succeeds it will be for the reason of Miss Sinclair herself. She works hard and scores when her lines allow and her support doesn't hamper her. HIGGINS.

Fred Ardath's "Dangerous Dan McGrew"

The act, "Dangerous Dan McGrew," appears to be more of a good example of pleasing the bookkeeper than the audience. "Dangerous Dan McGrew" has a frontier local with citizens whose make-ups represent homemade barbering to a T. Dangerous Dan McGrew is about as black as a milk-complexioned ink spot on a post office blotter. He runs a gambling joint. The signs painted on its walls have more punch than any of the actors' lines. Dangerous Dan's special terror is roulette. For miles around his never-failing success has been sung, until one Satin McLoy, another spineless daredevil, itches to break his record and his bank. He sends forth that such is his intention, and he arrives with much blustering. Promptly the game begins. At first, Dangerous Dan wins, he having a special lever connected to the roulette wheel which he works with his foot. Finally a heretofore fool-acting boy discovers the cheating trick and pushes a cigar box under it so that it fails to work. Consequently, Satin McLoy breaks the bank and it turns out that the fool-acting boy is nothing more than Satin McLoy's wise little son. Some slapstick comedy is employed in places where there is no plot. One such feature is making a cowboy dance until his trousers fall off revealing a long white nightie which process keeps the audience wild with delight at his discomfiture. This act never will be able to interest any kind of an audience. It is too trifling. HIGGINS.

Adrian

A black face comedian with methods similar to Henry Lewis of Squidgulum fame, but demonstrating that he has abundant ingenuity of his own coining. His first stunt consists of some incidental patter. Then he announces that he has succeeded in inducing four of the stage hands to come out and make fools of themselves. Four huskies enter. But their work proves that they are anything but fools. Their overalls and lingerie are sufficiently rough neck to be a regular laugh bust irrespective of the gloom chasing which follows. The four stand back of Adrian and cavort with the attempted manners of the Floradora Sextette days. And their star is not at all stingy. Later each of the four individually is given as much time as he wants to shine as a solo. Two of them in this capacity are so un-stage broken that they laugh at themselves, which the audience enjoy immensely. The other two have been born with the sense of fun flowing through their veins, the one to the extreme left with constant study will in time work himself up to a single. The one next to him has a good voice, with an occasional flash of wit, showing that he has much dormant material needed to be awakened. Adrian's act contains that rare brand of humor which will go with any class. HIGGINS.

Minerva Courtney Co. in "Heart O' The Canyon"

Minerva Courtney is an actress. Consequently when she's on the stage one may expect to see some work that is worth while. Her setting, an adobe shack, has its location somewhere in Arizona. Of this geography, pleasant glimpses are seen through windows and the doorway by the audience. Such pictorial qualities greatly add to Miss Courtney's work. She plays an Eastern show girl who forsakes Broadway because she could not interest any of the sterner sex but those who had no teeth, either on account of age or youth. Her one living relative is an uncle out in Arizona, to whose ranch she is hoofing it after the train has deposited her within enough miles of it to make stage shoes and barefeet equivalent. Blistered steppers cause her to seek rest in the wayside shack which by entering first presents her to the audience. Yes, the inevitable man is already there, sort of "The Virginian" type. He happens to be a rancher with a voice or an actor hired because he has a voice which can be utilized while Miss Courtney is changing off stage from a nifty traveling suit into riding togs which take to her figure well. When the two are on stage the dialogue, while not having much substance or nonsense is, when in the hands of Miss Courtney, adroitly twisted into clever crispness. The wholesomeness of the act and Miss Courtney's charm and resourcefulness will make it go on the subway circuit.

HIGGINS.

W. Horlick and Company

W. Horlick and Company are dancers who have considerable vigor and skill. They use a background of blue silk draperies upon which are embroidered bizarre figures. Their costumes resemble gypsies more than any other nationality. They dance to both classical and popular music. Working every minute allotted to them brings considerable applause, as much on account of their industry as by their talent. HIGGINS.

(*New Acts Continued to* 460)

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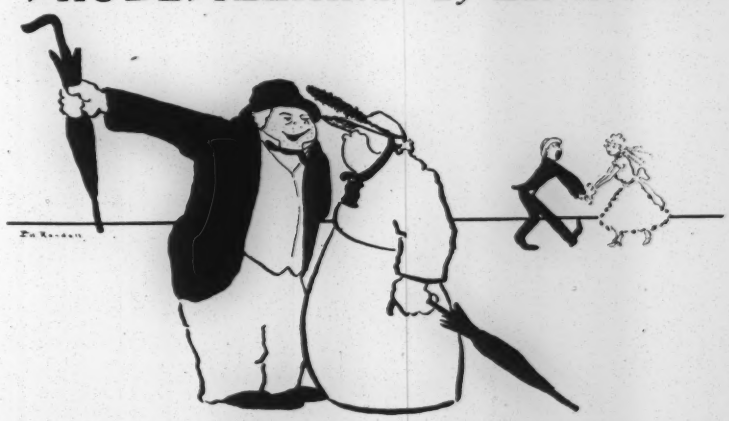
York Averhill Becomes Victory Show's Publicity Man

York Averhill is now press representative with the Canadian Victory Shows, managed by Victor I. Neiss. This attraction will tour Eastern Canada. Mr. Averhill promises to use several new tricks in the ancient art of publicity this season.

VAUDEVILLIANS—By Ed. Randall



MAJESTIC — CHICAGO

Morgan Dancers Head Bill which Includes Other Good Acts

The Marion Morgan Dancers in a dance drama of the time of Attila and the Huns, claimed to be the most beautiful ensemble in vaudeville, acted and directed by Marion Morgan. Others on the bill are Herschell Hendlere, Ethel Hopkins, George LaMaire, assisted by Clay Crouch; Helen Gleason and Co., Snyder and Melino Co., Elly, centriloquist, and Courtney Sisters.

Last week Kleim Brothers at the Majestic stopped the show using *Can You Tame Wild Wimmen* and *I Want a Doll,* to say nothing of *I've Got the Alcoholic Blues.* All these songs made big hits. Alice Eis and Co., assisted by James Templeton, gave a program of five dances in elegant surroundings. A song or two lent variety. Blossom Seeley, assisted by several others, in singing and dancing, made the big hit of the bill; Bison City Four got many laughs, while the DeWolf Girls wore a lot of pretty costumes. Richard Conn is their musical director.

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STATE-LAKE OPENS

Chicago New Vaudeville House Has Big Opening Bill

This new vaudeville theater opened its doors March 17 with a bill including Trixie Friganza, Thomas Duray in the travesty, "For Pity's Sake," Lillian Fitzgerald, Williams and Wolfus, Bennett and Richards, four other vaudeville acts from the major varieties, and two films.

This new house has a capacity of 3,000 and will be operated on the continuous plan from eleven o'clock in the forenoon to eleven at night. Music will be supplied by two orchestras and a $50,000 pipe organ. The cost of admission will be 35, 25 and 15 cents. Of the 3,000 seats, half are on the main floor and half on the balcony.

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IS THAT SO!

Sammie Weston and Johnnie Morris, under the management of Ed Keller, broke in a new act at Perth Amboy last Thursday. Reports were favorable for its success.

Hackett and Delmar, after a successful tryout with their new act, "Artistic Fantasies," have secured a full booking route.

Nan Halperin is still suffering from the "flu" in Youngstown, Ohio.

Leo Donque, pianist with Ivan Bankoff, has been getting a lot of praise from musical critics.

The Gardner Trio have been engaged for the production of "Tell It To Me."

Una Clayton has a three-act play in preparation which will be produced next Fall.

Belle Baker made a big hit in Philadelphia last week, although she was so ill with a cold that her physician had ordered complete rest.

Murial Worth was considered by New Orleans critics to be the best dancing seen in local vaudeville.

Valeska Suratt's motion picture fans demanded a speech after every performance when she played San Francisco. Equal popularity has met her in other Coast Cities.

IN THE SONG SHOP

Leo Feist At It Again—Fred Fisher All Alone—Remick's Hits Growing—Charlotte Lesloy in Vaudeville

BY E. M. WICKES.

LEO FEIST is all set to blow in another fortune. To make his new songs known to the entire country, to co-operate with jobbers and dealers, and to give acts an opportunity to get the audience more quickly, he has planned to use the Saturday Evening Post, American Magazine, Collier's, Cosmopolitan, and Literary Digest. Allowing five readers to every copy of these publications, Feist should be able to reach more than 30,000 persons.

Once in a while you will hear some small fellow say that if he had half of Feist's money he would do twice as much business. But it isn't likely that he would, for the fellow who banks on an *if* for success never gets anywhere. When Feist was a small publisher in the old days he never used *if*. He was always positive that some day he would be a big gun. Feist always had big ideas, he was ever ready to learn, and was always ready to listen to the other fellow. A man who knew Feist before he started in the music game said that if Feist hadn't quit the corset business he would, in all likelihood, be the largest corset manufacturer in the country today. It isn't so much what Feist does, as it is how he does it. There is one particular phase of the music game that Feist works to the limit, from which he obtains wonderful results, while other publishers pass it up, unaware of its real value.

Fred Fisher All Alone

Fred Fisher has taken over the entire business of Fisher and McCarthy, after paying out $70,000. That is some money for a half share when you know that about two years ago Fred and his partner started in business with a few thousand dollars, and, what Fisher said, was the worst song he and McCarthy had ever written. Of course, they did not look at it in that light in the start. In the beginning they didn't see the need of outside writers. Since then, however, Fred has changed his mind and is now ready to publish any one's song that looms up as a commercial possibility.

Remick's Hits Growing

Jerome H. Remick is in town, but Mose Gumble and Joe Keith have nothing to worry about, for they have, from all reports, two of the best sellers on the market in *After All*, and *Until We Meet Again*. Gumble has a way all his own of getting songs over. You don't see much of him around town, but wherever there's an opportunity to get over a real "plug" you will see one of Gumble's men on the shop.

Charlotte Lesloy in Vaudeville

Miss Charlotte Lesloy, who took Grace Fisher's place in the "Love Mill," is now breaking in an act in vaudeville. She spent six months on the road with the show and was a big hit from the start. Being an intimate friend of Amy Ashmore Clark, she has planned to feature several numbers from the artmusic catalog, including *Forever Is A Long, Long Time*.

May Brooks Sighs for Movies

Miss May Brooks, now one of the features of the Century Theater Roof, feels that the big movie directors are overlooking a good bet in not signing her up as a star. She has played with Nora Bayes in "Ladies First," has had movie experience, possesses personality, looks, figure, and magnetism, but regrets that she hasn't a bank roll that would allow her the luxury of a press agent. Here's a chance for a good press agent with philanthropic tendencies.

Do Movie Stars Help Songs

The use of photographs of moving picture queens to adorn the title pages of songs has become quite prevalent of late. The pictures should enhance the sale of songs that carry them, but whether they do or not is another question. Girls have a great habit of raving about their favorites and often buy copies of magazines just to obtain another pose. But they don't fall as hard for the women as they do for the men. William Hart or Douglas Fairbanks' picture on a song should be good for at least twenty thousand copies, and Arbuckle's face on a comedy number should sell twice as many. The other day in New York he had a thousand persons following him as he walked down Sixth Avenue.

Stern's Helen a Big Girl Now

"Oh, Helen!" is getting bigger and bigger every day, and from present indications it looks as if it will be the biggest comedy hit that E. B. Marks and Jos. W. Stern have ever published. Mr. Marks said that he hadn't the slightest difficulty in interesting head liners in it, which is saying a great deal for a song in view of the variety of songs and competition in the song game today.

Coming and Going

Joe Hollander has landed *Some Day I'll Make You Glad* with Frank Gabby, playing the Orpheum, and "Milo," who has just played the Palace.

Edith Breaker, professional manager for Daniels and Wilson, has been flooded with orders for *Rose of Romany* and *Hindu Rose*. Mr. Daniels has been sending the orders in from the West.

Dave Wolhman has done some excellent work in Philadelphia for Gilbert & Friedland. Maxwell Silver, the general manager, has been confined to his home with a heavy cold.

Joe Davis of the Triangle Music Co., has placed *Honeymoon* with several roll companies.

Bob Schafer, one of the staff of the McKinley Music Co., will hold a cabaret and ball on Thursday evening, April 12, at Manhattan Casino.

Dedicate Song to Norma

Joseph W. Stern & Co., the music publishers, have just brought out a beautiful love song entitled *Tears*, dedicated to Norma Talmadge, with words by Frank H. Warren and music by S. R. Henry. Mr. Warren is the writer of *Indianola*, *Kentucky Dream* and various other hits.

Pantages' and Hippodrome Bills Please Spokane Audiences

The Spanish Dancers headed Pantages' bill. Others were Gene Barnes and Freeman Jack, comedy; Sandy Donaldson, variety; Phil La Tosca, juggling, and Aleko, Grecian Telepathist. At the Hippodrome, Ned Nestor and Olivette Haynes, in musical comedy; The Bartletts, aerial artists; Gus Erdman, singing; Kendall's Auto Doll, and Richard Hamlin made up the bill for the first half, with Charles Millward and Company, in a comedy skit; The Two Lillies, singing, dancing and violin; Al Abbott, singing; Smith's Animals, and The Two Carlton's, playing the remainder of the week.

RICE.

. . .

San Francisco Orpheum Has All New Bill

The Orpheum had no holdovers this week and there are no more intermissions during the show. Tom Hymer was a good black face. Jan Rufini played the violin, accompanied by Salvatore Sanatella. Senor Westony offered piano entertainment. Charles and Madeline Dunbar imitated animals. Four canadian soldiers gave their experiences In the trenches. McKay and Ardine danced, Scot Gibson pleased with Scotch songs, and Brangk's Bronze Horse closed a good show. BARNETT.

. . .

Vaudeville and Screen Closely Affiliated. Says Martin Beck

A kinship between the vaudeville stage and the motion picture screen was demonstrated by Martin Beck, managing director of the Orpheum Circuit.

Some time ago he found himself speculating as to whether or not the big picture stars would retain their drawing power if transplanted to the speaking stage. The idea appealed to him and he decided to try it out. As a result, he engaged as Orpheum Circuit headliners, Hobart Bosworth, Valeska Surrat, Olga Petrova, Derwant, Hall Caine, Annette Kellerman, Jean Sothern, and Polly Moran, of the Sennett Comedies.

It is now theatrical history that all of these stars in vaudeville duplicated their screen success.

SWINGING 'ROUND THE EASTERN CIRCUITS

ALBANY: PROCTOR'S GRAND—Offered two good drawing bills for the week, the first half the Jazzland Naval Band, featuring Bandmaster Murdock J. MacDonald, proved a popular number. Other acts were Hoey and Lee, Hughie Clark, Belle and Wood. The weekend program led off with Al. and Fannie Stedman and La Bernicia, assisted by Princess Kia-Wah-Na, Indian harpist. Townsend, Wilbur & Co., and Miss Elizabeth Nelson were prominent on the bill.

ALLENTOWN-BETHLEHEM: GRAND—Foley and McGowan, Krause and Mayer in "Luke's Night Out," the Three Rosellas, and the Bonesetti Troupe furnish one of the best bills of the season. PALACE—Roy and Arthur, "In a Chinese Restaurunt"; Bennington V. Scott, in "A Yard of Comedy," and Hendricks and Evans in "Just Out" are the acts that make up the bill for the last half of the week. ORPHEUM—Stan Stanley is the headliner. George Drury Hart and company are seen in a sketch. The Kashner Girls have a dancing number. Ed Morton sings *When Ireland Comes Into Her Own*, *How Are You Going to Keep Them Down on the Farm*, and *Smiles*. The Tokio Trio ranks with the best.

SHOTWELL.

CINCINNATI: KEITH'S—An innovation, known as the "Animated Program," made a pronounced hit. There's an unintentional pun. James J. Morton was "it" and "pronounced" every act a winner ahead of time. Les Kelliors opened a rather quiet but attractive bill withal, in a little stunt called "The Free Attraction." Fred Berrens, with his violin and Art Apollo, got a lot of applause. Erwin and Jane Connolly combined a little pathos and a little humor in their timely sketch, "The Tale of a Shirt." Mlle. Nitta Jo, billed as France's most popular character singer, scored a genuine hit with a list of sings that included *In the Moonlight*, *Kisses*, *A Soldier's Dream*, and *I'm Sorry I made You Cry*, the last sung in English. Rice and Werner were a scream in "On the Scaffold." Clifton Crawford entertained immensely with divers monologues. GOLDENBURG.

INDIANAPOLIS: KEITH'S—Helen Ware displayed her powers to fine advantage in a dramatic playlet, "The Eternal Barrier," in which she is the only character. George MacFarlane was heard in *Caroline, Your Eyes, How Are You Going to Wet Your Whistle?* and two songs by Harry DeCosta, his accompanist. Others were Hallen and Fuller in "The Corridor of Time," Bowers, Walters and Crocker, Sherman and Uttry, Clifford and Wills, Gold, Reese and Edwards. KIRKWOOD.

PITTSBURGH: DAVIS—Gertrude Hoffman headed the bill and won much favor. The Ioleen Sisters, Smith and Kaufman, Ezra Mathews and company, and Herschel Hendlere were other attractive numbers on the bill. Frank and Moran sang *I'm Going to Settle Down Outside of London Town*, *Three Married Women Went Away*, *Now What Do You Think of That?* and *That's the Kiss That Made Me Cry*. Henry "Squidgulum" Lewis won the audience. LYCEUM — The Kums Four headed the bill, and Lady Moi Okri sang *If I Could Be What I'd Like to Be* and *Smiles*. The Witmark Song Review offered *Have a Smile*. Batram and Saxton sang *Rock-a-Bye Baby*, *Somebody Loves You Dear*, *Rose of No Man's Land*, *Don't Cry, Frenchy*, George A. Mack in *Adelaine*, *Somebody's Coming to My House*, and *Jennie Dear* was pleasing. LATUS.

TORONTO: SHEA'S — Leona La Mar held audiences with her mystic act. Allan Rogers has a good voice and a superb director. Juliet, Bobbe and Nelson using *Don't Cry, Frenchy* and *Dixie Melody*, Bailey and Conan, Emma Haig, and Lon Lockett and Felix Adler round out the bill. LOEW'S—J. J. Emmett and Mary E. Ryan in "Wishland," Ziegler Sisters in fine dancing, and Lane and Herman in "A Ragtime Cocktail" are the best numbers.

(C) Hartsook

IVAN BANKOFF & CO.

In "The Dancing Master" at the Palace This Week

LONG PROGRAM IS GIVEN AT THE ROYAL

Jimmy Hussey, Ruth Roye and Libonati Most Pleasing

A long program—one that is too long in fact, is being presented at the Royal this week. All of the numbers, even to the last, however, are extremely well received. Judging the successful appeal by the volume of applause and the insistent demand for encores one would say that "Somewhere in Vaudeville," with Jimmy Hussey, assisted by William Worsley, Ruth Roye and her impersonations and Libonati and his xylophone are the three best numbers. "Sailor" Reilly's pianologues also take well. Soldier stuff always goes well and "Somewhere in Vaudeville's" Yiddish doughboy is a scream. His impromptu stuff is also very funny. Ruth Roye's impersonations from the Frenchy to the coon and Yankee characterizations are excellent. Her physical and facial contortions are side-splitting.

Ben Beyer and his comic acrobatic bicycle stunt, Mignon's mimic, Frank Fay who is trying his act, "Timely," are also very well received. Prohibition just now is the fun maker and "Timely" takes advantage of it. Herman Timberg's sketch, "The Vod-Ink," presents some good dancing and is fairly well received. Hyams and McIntyre in their sketch, "Maybloom," are amusing.

LOKKER.

Singer's Midgets Headline All Week at 125th St. Theatre

All of Hadem seemed to have turned out Monday to see the bill at Proctor's 125th Street House, the chief attraction being Singer's aggregation of Midgets. These twenty little people with their ponies and elephants supply novel entertainment which pleases the kiddies as well as the grown-ups. Among the other acts on the first half bill are Rita Boland Clancy, the petite entertainer, Rector, Weber and Lang, "Harmony Kings," Effie Lawrence assisted by Mr. Davis, in a comedy sketch called "Personality Pep," and Mahoney and Auburn in a juggling specialty. Singer's Midgets will remain to headline the last half bill, also.

Blythe and Gay

"I have never been poor and am enjoying it immensely," said the girl still smacking of bridehood. Thereby hangs the plot of the new sketch presented by Blythe and Gay. Their setting indicates at once their bridal poverty. It is one room consisting of bedchamber, dining room, laundry and all the supposingly comforts of home, which being so compact are shin-cracking miseries. The bridegroom when the knot was tied had a decent clerkship, but the bride's uncle insisted that inasmuch as she was an heiress and he a grave-approaching executor, that her husband should learn higher finance. So husband gives up his forty a week and enters a business college, and graduates with honors only to find that a diploma isn't even respected by the office boy. Even bread crumbs are about to desert the couple. Their nerves, having no cold cash to soothe them, become Chile sauce for their tongues. His wife threatens to become a stenographer for a notorious roué. To save his wife from such an association he decides with pick and shovel to regain matrimonial happiness in the sewer being constructed just outside. Presto! Wifey's bitter spleen stops hissing. She brings forth a bank book which shows many thousands to her credit. This knowledge she has withheld from her husband on account of her father's will, which stipulated the money could not be used until her husband proved that he would go to any extremity to support her. Here the curtain descends smilingly. The many little human qualities of the sketch get it over big with a family audience. Children enjoy it, too, in seeing so much of Pa's and Ma's backbiting transferred from home to stage.

HIGGINS.

Mohr and Gordon

Halsey Mohr and Art Gordon have presumably chosen "The Club" as the setting for their act. After a little conversation, it becomes evident that in spite of his big Cecil Lean smile, Halsey is a woman-hater, and Art is doing his darndest to convert him to a belief in marital felicity. But until the very end, Halsey is adamant. However, he isn't disagreeable about it. He plays the piano and sings most pleasantly. Together they give *I Found You* and *When Mr. Prohibition Comes to Town*, and as a last stand against matrimony, Halsey sings *Bachelor Days*. The number in which one of them sings the *Miserere* from *Il Trovatore* while the other shouts ragtime is well-liked, and their closing scene, in which they characterize "perfect ladies," who have become chocolate fiends on account of prohibition, is especially good. The art of their dialogue is for the most part languid.

MARTIN.

Sidney Phillips

Sidney Phillips' chance at showing the elite of vaudeville—the watch dogs which largely constitute a Monday matinee at the Palace—was held until next to the closing. However, he worked like he never did before in vaudeville and registered a hit—and an intelligent one at that. His work showed two defects, shoddy shoes contrasting sadly with a well tailored tuxedo and a habit of rubbing his nose as if it itched. But even these misplays didn't rob his act of his natural talent. He has selected his material to coincide with his rather breezy personality. All of his patter has good laughs. His patriotic recitation accompanied by music was as sincere as elocution stuff can be. He scored with it as he did in singing *Rock A Bye Your Baby to a Dixie Melody*. Phillips' is one of those vaudeville men who will go far if he studies newspaper and popular magazines and incorporates their style of timely material into his act. For he will never be a nut act or a high toned artistic one. He is the kind of a chap one wants to meet on the curb and hear the latest joke about some current event or well known personages. When he gets together such dope he can make out of himself a certain brand of a comedian who will be a riot.

HIGGINS

Alan Brooks

Unless we have our history mixed the career of "Dollars and Sense," which Alan Brooks is starring in, has been a varied one. It seems we have a recollection of it as a one-act play that was lengthened into a full evening's entertainment and now evidently shortened again, with the best material of the predecessors retained. Whatever the rewritings of this sketch may have been the fact remains Mr. Brooks has a meaty and succinct little drama. He is billed as "a humorous tragedy in four episodes." Strange as it may seem, it nevertheless is a complete characterization. The story is the tragedy of a man not understanding nor even seeing the clearly defined shallowness of his mercenary wife. The humor is derived from the sparkling diologue with which the playlet is skillfully built up. The episodes consist of the peresnt time, two well handled flash-backs and again to the present. Mr. Brooks gives a performance of really marked ability, at once playing light comedy and repressed emotion. The principal charm in his work is his pointing the humorous lines, fairly making each one a diamond and his savoir faire, which the part demands. Mr. Brooks is ably supported by Fransy S. Shiota, Vivienne Osborne and James R. Marshall.

TIDDEN.

* * *

Rufus Le Maire Increases His Activities

Rufus Le Maire, former booking manager of the Winter Garden, has opened up a new suite of offices to take care of the extensive plans he has for vaudeville business. Mr. Le Maire will also be equally interested in the legitimate department of the theater.

* * *

Publishers Dismiss Suits

M. Witmark, music publisher, filed a dismissal of action in the United States Court in San Francisco in a suit he had against "Spider Kelly," whom he charged with failing to pay royalties on songs used in his cafe. A similar suit was dismissed by Leo Feist against the Lodge Cafe. A compromise was effected out of court.

* * *

Sonora a New One

A new restaurant, the Sonora, is drawing crowds nightly to partake of its delicious Mexican dishes. Chile con carne and Mexican tamales are two of their specialties.

* * *

Is That So!

Isoldi Illian, who up to four weeks ago had never been in vaudeville, likes it so well that she has decided to remain in the sketch, "He Talked in His Sleep," although she has received an offer of a part in a new production.

The green room which Jack Royal has established in Keith's Hippodrome, Cleveland, Ohio, has been voted by visiting artists to be the most unique professional gathering place west of New York.

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BROOKLYN: Bushwick — Barnes, Stuart (N. Y., Alhambra); Conroy & Murphy; Dooley & Sales (Phil., Keith); Gilbert & Friedland (N. Y., Colonial); Gliding O'Mearas; Howard's Ponies (Bklyn., Orpheum); Morton, Ed.; 4 Mortons; Phina & Picks; Sharrocks, The Phil., Keith). Orpheum—Beeman & Anderson (Wilming., Garrick); Dazie (Phil., Keith); Dika, Juliette (Bklyn., Bushwick); Moss & Frye (Bklyn., Orpheum); Rajah; Tony & Norman (Wash., Keith).

BALTIMORE: Maryland — Baker, Belle; Fisher & Co., Sallie (Cleve., Keith); Millettes, The; Norton & Lee (Pitts., Davis); Nugent & Co., J. C. (Phil., Keith); Schoen, Billy; Seymour, H. & A. (Wash., Keith); Young & Sister, DeWitt (Buf., Shea).

BOSTON: Keith: — Breen, Harry; Brooks & Co., Allen (Prov., Keith); Harris, Marion; Petrova, Olga (N. Y. Royal); Strassell's Animals; Toto (Prov., Keith).

BUFFALO: Shea's—Clayton & Co., Bessie; Dare, Doris; Dickinson & Deagon; Parsons & Irwin; Shayne, Al. (all to Toronto, Shea).

CINCINNATI: Keith — Davis, Helen (Louis., Keith); Gordon & Rica (Ind., Keith); Grenadier Girls; Hall & Brown (Col., Keith); Hines, Harry (Det., Temple); Palfrey Hall & Brown (Youns'n., Hipp.); 4 Readings (Clev., Keith); Texas Comedy 4 (Day., Keith).

CLEVELAND: Keith—Brendel & Burt Youngs'n Hippo.); Hopkins, Ethel (Day., Keith); Koban Japs (Tole., Keith); Leonard, Eddie (Buf., Shea); Lucas & Co., Jas. (Pitts., Davis); What Girls Can Do.

INDIANAPOLIS: Keith—Collins & Hart; Cooper, Harry (Louis., Keith); Hughes, Mrs. Gene (Det., Temple); Kimberly & Page (Louis., Keith); Kranz & LaSalle (Cin., Keith); Nester & Vincent (Pitts., Davis); Nitta-Jo (Youngs'n., Hippo.).

LOUISVILLE: Keith — Bennett & Richards; Clark Sisters (G. R., Empress); Duttons, The (Cin., Keith); Gardner & Hartman (Ind., Keith); Mercedes (Youngs'n, Hippo.); Moore, G. Austin; Morton, Jas.; Van Cellos, The (Day., Keith).

LOWELL: Keith—Gridnell & Esther (Port., Keith); 4 Haley Girls (Port., Keith); 4 Keltons (Port., Keith); Lattell & Co., Alfred (Port., Keith); Miller & Lyle (Port., Keith); Shepard & Ray; Vincent & Co., Claire (Port., Keith).

MONTREAL: Keith—Coleman, Claudia (Ott., Domin.); Connelli & Gibson (Ham., Keith); Moran & Wiser; Not Yet Marie (Bos., Keith); Orth & Cody (Ham., Keith); Reat & Bro., Peaty.

PHILADELPHIA: Keith—Barry, Mr. & Mrs. J. (Buf., Shea); Bernard & Duffy; Brown & Co., Geo. N. (Buf., Shea); Ford Sisters (N. Y. Riverside); Goodrich & Co., Edna; Haines & Co., Robt. T.; McIntosh & Maids (Balt., Maryland); Rooney & Bent (Buf., Shea).

PITTSBURGH: Davis—Avon Comedy 4 (Cin., Keith); Felix Adler & Ross; Flirtation; McDonough Ethel (Col., Keith); Martyn & Florence; Price & Co., Geo. E. (N. Y., Royal); Watson & Co., Harry; Watts & co., Jas. (Balt., Maryland).

PROVIDENCE: Keith—Adair & Co., Janet, Dobson & Co., Frank; Eadie & Ramsden; Fink's Mules (Bos., Keith); LeMaire, Hayes & Co.; Martille; Mr. & Mrs. Melbourne; Wilbert, Raymond (Bklyn., Buschwick).

ROCHESTER: Temple—Brads, The; Eis & Co., Alice; Espe & Dutton (Cleve., Keith); Imhoff, Conn & Coreene (Tor., Shea); Kennedy, Frances (Buf., Shea); Mayo & Lynn (Bos., Keith); Rosamond & Dorothy; Weems, Walter.

TOLEDO: Keith—3 Jahns (G. R., Empress); Lormer Girls (Det., Temple); Marx Bros; Roberts, Donald; Sweeties; Tempest & Co., Florence; Tompkins, Susan (G. R., Empress).

TORONTO: Shea — LeVars, The; Lyons & Yosco; Green & Parker; Reynolds & Donnegan; Rowland, Adele; Ward & Girls, Will.

WASHINGTON: Keith—Connelly, E. V. J. (Balt., Maryland); Girl in the Air; Philips, Sidney; Rogers, Allen (Phil., Keith).

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BROADWAY THE MAGNET FOR PICTURE ORGANISTS WHO ARE AIMING HIGH

BY PHILIP EDWARDS

I HAVE touched upon organ jobs many times in these columns, but a further reference to conditions may not be amiss. Nearly all of the good picture organists in the East have their eyes on a job on Broadway. Those who are playing in smaller houses on the outskirts of New York have a great desire to get into the middle of things, as they would call it, and do something great. It is a peculiar trait in human nature that persons desiring to do great things think they must have a big frame to set the action in. They think there is no greatness outside the biggest city; that Squedunk can not possibly furnish anything worthy of their artistic efforts. These views are excusable. For many of them, the small town holds nothing to spur them on. But there is one thing to remember when changing jobs, even from the small town to the bigger city: The same troubles will follow you from the one to the other. It is impossible to escape reasonable troubles.

Troubles Magnified in New York

In the large city, I might almost say, the troubles are magnified; they certainly seem much larger when they do come around, because the stake is higher. The job is better, also the pay, and when anything happens that makes the place look shaky, then the nerves get a corresponding jolt in exact proportion, the likes of which they never experienced in the small town. Holding down a job in New York, and particularly that part known as Broadway, is a nervous proceeding. It means a lot. Expenses are much higher, and there are more players looking for your job. And the worst feature in the whole landscape is that you are not half so important in the big place as in the smaller position.

It is very easy to change organists in the big Broadway houses over night and nobody be any the wiser. You will be forgotten in fifteen minutes after taking down your hat and coat from the peg. But in the small town you are quite some figure on Main Street. You may even be permitted to play at the Epworth League on Sunday mornings and for the regular services in the church, if you are lucky. Many do this. But in a city it is hard to get these extra jobs. They are already occupied by men who have been in town most of their lives and know where to look when a job is open. The outsider has much less chance at this sort of work.

Chance for Originality

In some ways a job in a small town has more advantages than the one in the big city. In the former there is more chance to try out originality than in the latter. The city manager usually has his own views about what kind of a show he wants to run. The organist is number so-and-so on the program and he plays his little piece. He is allowed so many minutes to finish it, no matter how many it may take. And if he doesn't finish on time, he gets the buzzer, and maybe is reported to the boss for holding up the show. In some houses he is allowed a spotlight to illuminate the bald spot on the back of his head; in others he plays in the dark. The small town player has a chance to work with the manager, and he may come to introduce better music, or try out soloists and such innovations. But the player in the big Broadway house sometimes sees his boss at rehearsal and then no more until the next week's show is put on. The boss is to busy to monkey with an organist. These things are true in any big business. The bigger they get the smaller becomes the individual, unless he is related to the boss—then he sometimes becomes the "main guy."

Aiming for Broadway

However, even with all these drawbacks that I have enumerated, I do not blame a good man for trying Broadway. It shows that he is aiming for a star—an artistic one, not a movie variety—and he may come through successfully. The men who play on Broadway came from somewhere, and no doubt had just the same kind of ambitions in their time. There is generally a change made about once in two years, scarcely oftener, and of course the lucky man is on the job and gets the place. In the last two weeks I have had two fine church organists come to me and ask my advice about work in motion picture houses. As a rule I try to keep them from going into the game; particularly if they are getting along in years. A young man can stand more, both in working hours and criticism from the manager. But it is difficult to tell an old player that it is necessary to brush up on modern ragtime, so that he can switch from a Beethoven symphony to Irvin Berlin without taking his hands from the keys. Training like this takes a lifetime; you can't learn it in a couple of weeks. And it is just this sort of playing that gets the jobs. You have got to paw the ivories in quite a versatile manner, or be laughed at.

Develop Your Position

To sum up: If you have a fair position, try to develop it. And when you get it as high as possible, let go and hike for the big city. Read good musical papers; work up pleasing stuff to play; learn pictures; and above all, take the business seriously; don't laugh at pictures. They are very real to the audiences, otherwise there would be no audiences. And besides, they are not half as bad as many highbrows think they are. All in good time you may have a chance to manipulate the keys of a four-manual instrument in the hearing of several thousand people a day.

HUGO RIESENFELD

Managing director of the Rivoli and Rialto theaters, New York.

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CLEVELAND—STILLMAN

Waltz from "Fiddlers Three" Accompanies "Probation Wife"

Crowds attending the performances of "The Probation Wife," Norma Talmadge's latest release, current this week at Loew's Stillman Theater, was so popular that the audience had to be admitted in relays. This caused a steady stream of patiently waiting crowds to be constantly in front of the theater, and blocking the long lobby. It was the consensus of opinion that seldom is such a finished production offered as Miss Talmadge's present vehicle. Knowing the popularity of the star, Musical Director Hyman Spitalny arranged an especially attractive musical setting, with the *Meditation from Thais* for the overture. This contrasted artistically with the theme of the accompaniment, which was the waltz song from *The Fiddlers Three*.

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JAMESTOWN—WINTER GARDEN

Variety of Selections for "The Squaw Man"

For the "Squaw Man," Musical Director Raymond B. Eldred of the orchestra at the Winter Garden, Jamestown, N. Y., arranged the following musical setting: Prelude and theme, *Indian Love Song*, Raymond B. Eldred. *Dance of Nymphs*, Henry Hedley. *Intermezzo*, Henry Hedley. *Waters of Venice*, Von Tilzer. *Reve D'Amour* Zamecnik. *Atonement*, Zamecnik. *Indian Legend*, Baron. *Intermezzo*, Kolian. *Visions*, Tschaikowsky.

A. L. LANGFORD.

SAN FRANCISCO—CAL.

Many Familiar Selections Played for "Little Women"

The musical programme for "Little Women" was musically interpreted by Herman Heller and his California Theater Orchestra and Eddie Horton on the organ. Many selections were offered by these two artists, consisting of *Missouri Waltz, Moonlight Waltz, Goodbye, Bluebell, Apple Blossom, Sweet Bunch of Daisies, Beautiful Isle of Somewhere, A Little Love, A Little Kiss, I'm Falling In Love With Someone, Spring Song, and Silver Threads Among The Gold.* These numbers typified the production and helped to put it over.

The California Topical Review was interpreted by the large orchestra, who offered several stirring marches.

The Literary Digest Topic and a Pathe Scenic Study were interpreted by many good characteristic numbers. The scenic was a slow motion affair and the music typifying it brought roars of laughter from the audience. The organ, with Mr. Horton playing, was responsible for this.

The concert numbers by the large orchestra were *Maytime Selections*, the third Hearst publication's prize song, *Are You For Me Or Against Me?* and Hugh Frey's latest, *Rocking the Boat.*

The concert recital was beautifully rendered by Horton and he gave *Little Birch Canoe* by Lee Roberts. For an encore he used *Mother Machree.*

* * *

BUFFALO—HIPPODROME

Program for New Hart Picture, "Breed of Men"

William S. Hart in "Breed of Men" is the feature at Shea's Hippodrome this week. The theme used is *Loving Hearts*, by Tobani. Excerpts from several grand operas, "La Belladora," by Tobani as the opening number and *The End of a Perfect Day*, to fit the comedy situation where the Mexican bandit finishes the work on the farm, form the principal musical features. Another episode of "Woman" is also shown and opening number used is *In the Garden* by Goldmark. The episode is that which tells the story of the seals off the Brittany coast turning to beautiful woman. *Flirtation*, by Steck, is the theme, and *Elegie*, by Stobel, is another prominent number. "Rip and Stitch, Tailors," the latest Mack Sennett comedy is accompanied by selections from the current musical comedy successes and the Hippodrome News completes the bill. The stage setting this week is a reproduction of the famous painting, "The Doctor," and Schumann's *Traumerie* accompanies the showing of the setting. The second part of the overture is the selection from "The Quaker Girl."

TAYLOR.

HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

"The Way of the Strong" (Metro)

Love theme suggested: *Memories*, Huerter (Boston Music Co.).

Open with big, broad theme.

Title: I want to get away—rather sombre.

T. With the rise of the morning—big broad mood.

Agitato as sledge is turned over.

T. I'll take Siwash—rather dramatic.

T. Then, by God—agitato into hurry.

Letter insert—dramatic.

T. On the winds of the night—storm effects.

T. With the coming of dawn—dramatic andante.

Alex enters the shack—theme.

T. After eight years—a light intermezzo.

At "Who's Who" a big theme, broadly.

Alex looks at Monica—theme.

T. The passing years—somewhat sinister.

Flash back to Monica and Alex—theme.

T. Within the week—big festive style.

Hendrie and Porter meet—slight agitato, into dramatic, then festive again.

At Monica and Alex—theme.

T. Searching always—sinister.

Flash to Alex and Frank—theme.

T. The Exchange closed—furioso to action.

T. Hendrie's beaten me—sinister, minor.

Eight years ago—dramatic.

Alex enters office—agitato.

Porter knocked out—dramatic, slow.

T. The way of the heart—theme.

"The Hand Invisible" (World)

Love theme suggested: *Think, Love, of me*, Grey.

Open with big, broad theme.

Title: Won't you come for a ride—theme.

As tree is cut and falls—agitato, heavy.

T. After many anxious days—slow pathetic.

T. In the same town, Arthur Haynes—light intermezzo.

Mrs. Graham and husband—theme.

T. Ambition is like—romance style.

T. The ultimatum—rather agitato.

T. After the divorce—light caprice.

T. Dick Allen—slow waltz.

T. The call of youth—theme.

T. A month later—agitato.

T. Maternal persuasion—light gavotte.

T. The months pass—melodious neutral.

T. Many years pass—intermezzo.

T. To Rodney Graham—rather dramatic.

T. After the football game—joyous college style.

T. I congratulate you—theme.

T. As the summer passes—a ballad style.

T. Father, I have asked Helen—dramatic, tragic.

T. After dinner—theme.

T. I have changed my mind—neutral.

As desk is dropped and broken—dramatic, agitato.

T. Is Rodney my son?—sinister.

T. Father, can't you speak?—dramatic.

T. The wedding—soft to action.

Bride and groom leave—theme.

"The Marriage Price" (Artcraft)

Love theme suggested: *Premier Amour*, Benoist (Schirmer).

Open with a festive waltz, play to action.

Title: Eva van Horden—a one-step.

T. Dawn and a message—a light intermezzo.

T. Let me take care of you—rather agitato, to action.

T. I suppose I am in the wrong—theme.

T. I'll try taking care—rather light style.

T. Finding positions scarce—continue same mood.

T. Good Lord, don't try—a gavotte.

T. It is only a step—theme.

T. Page Miss Tremaine—soft dramatic, not serious.

T. Failing to find Helen—rather dramatic.

T. After two weeks—light slow movement.

T. Helen, you won't have to—theme.

T. Do you remember the day—rather dramatic.

T. It's Fred now—somewhat tragic.

T. I took your measure—theme to end.

"The Unveiling Hand" (World)

Love theme suggested: *Tears* (Henry Stern.)

Open with lively college style.

Title: Margaret Ellis—theme.

T. Colonel Harding—a slow waltz.

T. The tranquil evening hour—quiet melody.

T. I must see you alone—theme.

T. A new day and new hopes—soft 6-8.

Margaret joins Mrs. Bellamy—theme.

T. Several months later—Oriental to action.

T. In the heart of the—minor tragic theme.

T. Dawn—mysterioso.

T. Allah is great—Oriental.

T. Back again in Calder—nocturne style.

T. The strain has been too great—sorrow theme.

T. Late next spring—a caprice.

T. It has been so—theme.

Margaret sees shadow—dramatic.

T. The whole town shall know—agitato.

Several days later—dramatic.

Philip sees Margaret—agitato.

T. Allah let the rocks—theme to end.

STRAND—NEW YORK

Old-Time Melodies Feature "Johnny Get Your Gun"

Carl Edouarde gave Strand patrons selections from "Pagliacci" as the overture for this week's show. He also added a sprig of Shamrock on Monday by playing Victor Herbert's *Irish Rhapsody*, St. Patrick's Day offering.

The feature is Fred Stone, the acrobatic comedian, in "Johnny Get Your Gun." Herbert Sisson played during the action *Western Allegro*, Falck, for the opening; Hurry No. 1, Langey; *Petite Scherzo; Kentucky Dream*, Henry, and extracts from *Alphonso and Estrella* overture by Schubert. For the dancing, he played *Chicken Reel* and *Belinda*. The orchestra used *Sparklets*, Miles, and Schumann's *Warum*.. Ralph Brigham played during the orchestra rest Gillette's *From the South* and *Land of the Sky-Blue Water* for the Outing-Chester scenic, "Ballahooing on the Anarika."

Joseph Martels, baritone, sang *In Spite of All*, Pfeiffer, and *My Buddy* by Moret. Ann Rutledge, a soprano new to Broadway, sang Herbert's popular, *Kiss Me Again*, from "Mlle. Modiste." The comedy was a Flagg, "The Last Bottle." As an organ solo, Ralph Brigham played selections from "Tales of Hoffman."

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RIALTO—NEW YORK

Popular and Classical Music for "The Brand"

Victor Herbert supplied the overture at the Rialto this week, his *Irish Rhapsody* being the selection to celebrate St. Patrick's Day. Hugo Riesenfeld and Nat W. Finston conducted the orchestra. The Rialto Magazine showed scenes of Irish diplomats in this country to the tune of *The Emerald Isle*.

A Mutt and Jeff cartoon was shown to the *Two-Step*, suggested by the name, "Venus, the Talking Monkey." For a scene of tanks of the Ford variety *Go Get 'Em* and Sousa's *Invincible Eagle* were used. A drum roll and crash accompanied the overturning of a tank, which closed the Magazine.

For the feature, Rex Beach's big picture of the North, "The Brand," the orchestra played *One Fleeting Hour, Goodnight, Elegie*, Grieg: *Melody*, Ole Bull (*Theme*), and *Flower of Innocence*. Selections from Sigmund Romberg's hit, "Maytime," was the intermediate light number.

Edoardo Albano sang the celebrated "Toreador" song from "Carmen" in costume. The organ solo was a popular composition, *Amoureuse*, by Berger, played by Arthur Depew. The comedy revival brought back Charles Chaplin in "The Bank."

RIVOLI—NEW YORK

Light and Dainty Numbers Used for Ferguson Film

Hugo Riesenfeld carried out the St. Patrick idea in the Rivoli this week, having a prevailing Irish tone to the program, with green as the dominating color. The overture was Herbert's popular, "Eileen." James Harrod, tenor, sang *Macushla*.

The feature, Elsie Ferguson in "The Marriage Price," was shown to such numbers as Burgmein's *Pierot and Pierette, Valse d'Azur, Symphonette*, Borch; *Saint Malo*, Kriens and Bond's *I love You Truly*. After the feature came selections from "The Count of Luxembourg."

Katherina De Gallanta, the Russian dancer, gave an artistic interpretation of the tango. The music for this was *Mi Sultane*. The scenic, a Post Van Scoy, "Memory Lane," was shown to a movement from Beethoven's Pastorale Symphony.

The Weekly was accompanied by a Grieg dance, *Gypsy Rondo*, Hadyn; Tschaikowskys *Dance chinois* and *Step Lively*. A Happy Hooligan comedy, "A Smash-Up in China," brought forth some good Chinese themes; *China Dreams* and *Chin Chin Chinaman*. For a battleship at target practice, the orchestra played *To Victory*, which closed the Weekly. The regular comedy, a Sunshine, called "Money Talks," was given an excellent setting, with such fine numbers as *Sensation, Moaning Trombone, The Trombone Man, and Matrimonial Fox-trot*.

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PITTSBURGH—GRAND

Special Musical Program for Birthday Anniversary

Pittsburgh's new million dollar photoplay theater, the Grand, celebrated its first birthday with a week of beautiful floral decorations, three feature reels and a special musical program.

"Romance and Arabella," with Constance Talmadge, was the leading feature. The musical setting used for this was *Je Sais que Vous Etes Jolie*, and every time a different lover appeared this was played, and fitted very aptly into the theme of the story. Other light numbers were *Under the Elms*, Herbert; *Bridal Song*, Jensen; *Canzonette*, Godard; *Arayonaise*, Massenet. The other reels were "Johnny Get Your Gun," and "Love."

The quartet from *Rigoletto* was given on brass.

LATUS.

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IS THAT SO!

Herman King, musical director, has just arrived from San Francisco and is at present disengaged. Mr. Leon Domque is his manager.

Dr. Davenport Kerrison, musical composer and winner of many contest prizes, is manager and director at Klutho Studios Jacksonville.

Eddie Horton at the California Theater, San Francisco, Calif., organ, gave a delightful recital on the mammoth Austin organ in the Exposition Auditorium for the benefit of wounded soldiers. Mr. Horton is the only organist that has ever been granted permission to play popular selections on it.

Leon Rosebrook is now conducting the orchestra at the Rialto Theater, San Francisco, Calif.

OUT ON TUESDAY

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

Hall and the Publicists—Smiling Bill Parsons Can't Be Kept Down—The Problem of the New Writer and the Scenario Department—Welford Won Over to Sunday Pictures—Letter from H. L. Jones—About Prizma Pictures

FRANK HALL, incidentally, is the latest addition to the Swat-the Publicist list. Frank realizes, he says, that the exhibitor "has not had the ad. service he deserves and needs"—and so has issued orders that his advertising department give careful study to every story and every piece of matter they issue, and that they must view the whole situation from the exhibitors' angle.

To help accomplish my desire to give a service that will benefit the exhibitor, I have engaged men for the department who have had *practical show experience*. They know the conditions to be met, they know the weak points of the routine ad. matter, and they know the kind of stories the newspapers can best handle.

We hear much, too, about "stunts" suggested for putting a picture over.

"Stunts" are only good when practical and economical, and unless a production offers some angle for novel ideas it is better not to suggest any at all than to fill up a column in the sheet with wild, impossible suggestions.

We recognize that many of the directors of advertising and publicity for the producers and distributors have no business to be in their jobs. But that doesn't mean the craft as a whole is asleep at the switch, taking salary under false pretense.

How many of the movie advertising departments *do not* "give careful attention to every story they issue"—with cost of white paper making press space more valuable all the time?

How many of these departments *do not* view "the whole situation from an exhibitor's angle"?

How many *do not* try to "give service that will benefit the exhibitor"?

How many *do not* know "the kind of stories the newspapers will handle"?

But the exhibitor is the worst Bolshevist in this respect of all. I recall that in an exhibitors' club to which I belonged no one of them felt he was getting proper advertising from the New York home offices. *No one!*

Any one of them was sure he could "turn out better stuff" than the man who was paid to do it in New York!

Why didn't one of 'em try?

P'raps if they *were* good enough, *they would have been doing it!*

Still, producers and distributors take "exhibitor kicks" on ad. and publicity matter very much to heart.

Can you imagine Mr. Ford, with his thousand and more agencies, trying to make his advertising manager conform to the viewpoint of all those agents?

Or would Mr. Ford tell his advertising director to go ahead with his own ideas, *that that's what he'd been hired for?*

They "only do it in the 'fillum' business." An independent advertising agent in the picture game lost three accounts last year because he insisted before starting on the right to handle them without "dictation from above"—knowing that "above" in the picture game has a way of annoying the advertising department every time it gets a suggestion from "without"!

Don't Swat the Publicist. Simply abstain from hiring him unless you're positive he's the goods. And if that you are, *leave him alone* to work out the ideas for which you are paying him salary!

Gray

You can't keep John W. Gray down. He is one of those publicity fellows who saw fit to go into the writing end à la Schayer, Van Loan. And the understanding is that *this* Jack has put it over. In collaboration with Arthur B. Reeve. It is a motion picture serial, their second.

Jack Gray first came to fame through his exploitation work in behalf of that great Universal money-maker, "Traffic in Souls."

He not only created most of the advertising and publicity stunts, but took care of the New York booking. I don't know how Jack found time to do it all, but I lived in his suburb at the time and I know I used to find him threading his way from the railroad station very late at night. I would be returning from theater and Jack from his Universal job!

One night coming out to the suburb on the train Jack encountered a clergyman acquaintance. "You look very tired," said the minister; "you must be working hard." "Yep—night and day." "What keeps you so busy?" asked the rector. "Oh," said Jack, "Traffic in Souls." With a horrified expression the clergyman fled up the train aisle!

Parsons

Nor can you keep Bill Parsons down. Not satisfied with putting Billie Rhodes over as one of the screen's real comediennes, he has made her his blushing bride. Then Bill added some more to his duties and became an exhibitor and feature exploiter, running a leading theater in Los Angeles and putting over one of his own features there.

And they say that there never was a feature *better* heralded. That all Los Angeles knew what and where the picture was. And that a good portion of Los Angeles lined up at the box office to pay to see it!

"Smiling Bill" is some versatile gent to do all this—and *smile*. But maybe that is why he is able to work so fast and in so many directions. "The Man with the Smile Wins." He certainly seems to accomplish more than the man *without* it!

New Writers

I said last week that one of the film companies was making a mistake in encouraging newspaper editors to encourage "open market" writers at the present time, when the contributions of the new writer received no consideration at all—including at the scenario department of the very company which sent forth this very appeal.

I said that the rebuffed "new writer" would be sure to tell the editor who had encouraged him of his poor treatment at the hands of the picture people and that would mean editorial enemies for us galore in all parts of the country.

And what do you think I received to-day? A printed rejection form that the company whose head spoke to the newspapers, *is sending to new writers*. Here is the wording of it, verbatim:

"We thank you for submitting this scenario for our consideraton and regret that it is not suitable for our present needs.

"For your information, this company is buying stories and scenarios only *from selected sources*. It is *not* looking to the open market for material at the present time."

I trust that the offending company will immediately send out a new letter to the newspaper editors, admitting their mistake and asking these papers to print a new article that will contradict the first statement, provided the latter was really published.

Of course "wise" picture men know that the magnate's original statement to the press was for publicity purposes pure and simple.

But is publicity that reacts on the industry "legitimate."

Welford

Recently we gave much space to the idiotic position of the Rev. Welford of Newport News, in his effort to forbid the War Camp Community Service from showing clean motion pictures on the Sabbath to the idle uniformed men in that city. Welford used the argument that a Sabbath with motion pictures was a "German Sabbath," hoping thereby to array patriotism on his side, while as a matter of fact the patriotic course was to keep these boys off the Newport News streets. Since my complaint on the unreasonable attitude of Welford, it seems that the local director of the War Camp Community Service found an opportunity to "talk matters over" with this clergyman and others. The old exhibitor has always held that most of the opposition to movies comes from people who do not know fully about them—who haven't a particle of an idea about their manifold benefits. This proved to be the case with Welford and his colleagues. They opposed the picture because they did not know *the truth* about it. And once matters were "talked over" they capitulated and the result was a grand victory for the War Camp Community Service and the soldier boys. Director Jones' letter to this department tells all about it:

I regret that you did not hear the aftermath of the protest made by the ministers against the plan of War Camp Community Service to show motion pictures to the men in uniform on Sunday afternoons. The Ministerial Association did protest against the same and Dr. Wellford did preach his sermon on the subject of "Shall we have a German Sabbath," but I wish to say that your remark that "the popular protest was so effective that the Community Service Director was forced to abandon his project," is in error.

The Ministerial Association made their protest while I was in New York, and based the same upon their belief that our proposed Sunday afternoon entertainment would include vaudeville and various other forms of entertainment of which they could not approve. Upon my return from New York our Executive Committee and I held a frank conference with the Ministerial Association, the result of which was that they heartily approved of SUNDAY entertainment for the men in uniform, including motion pictures—it being understood that these pictures, while not of a religious nature, would be characterized by a moral tone.

Let me add that I am not responsible for your quotations from "the representative of the War Camp Community Service"; that, further, I am certain that no one else in War Camp Community Service could have used the precise words here ascribed.

Indeed, I should be very much pleased to have you substantiate the statement as quoted by the Dramatic Mirror if you can do so.

We have found the Ministers of Newport News entirely reasonable in their attitude toward War Camp Community Service and all of its activities, when once we talked matters over with them face to face. You will be pleased to know that we are showing motion pictures in four theatres of Newport News every Sunday afternoon from 3:00 to 6:00 p. m., and that from eight to ten thousand men in uniform are crowding these theatres and not one word is heard against them.

Very Truly Yours,

HORACE L. JONES,

Director of War Camp Community Service for the Virginia Peninsula.

We have written Director Jones the source of the "statement as quoted by the DRAMATIC MIRROR." It appeared in a New York publication in the form of a letter from an assistant director of the Community Service—Mr. Jones has the details from us by now. This assistant may have written in heat, but we believe the statement was correct in the main, and we would be sorry to know that Director Jones was displeased with it. The fact of the matter is that the Sunday pictures were opposed for narrow and illogical reasons; that the Community Service had an enlightening chat with the opposition; and that in the end THE CLEAN SUNDAY PICTURE won!

You Can't

The formation of the Big Four brings to mind that *somewhere* in that organization, among the high lights on its distributing side, is a youth who would not be cheated of fortune. He earned success years ago—but was kept from it by the manipulations of another. This other took the credit for the solid results the youth was obtaining for a certain film brand. But can you keep success from the successful?

You can't.

The youth had his reward *later*. And now he has this great chance. On that he will also make good.

Because he "puts it across."

And *now* he works in the limelight. He can get the credit for his brainwork. He "puts it across" and THEY KNOW IT.

This is the only difference that time has spelt here.

He was "good" then, *but they know he's good now!*

Prizma

The rumor of long standing about films-in-color gets a jolt in the success of the Prizma subjects that World is releasing.

"Color pictures are through—Kinemacolor proved it!"

But Kinemacolor did *not* prove it. The Prizma has come and conquered. The very best theatres in the country are showing it.

LIGHTS OF THE LENS

Marguerite Clark is all innocence while her faults are being related in "Mrs. Wiggs of the Cabbage Patch" (Paramount)

As it is only the seventh episode of "The Lightning Raider" (Pathe) surely Pearl White will not meet her doom.

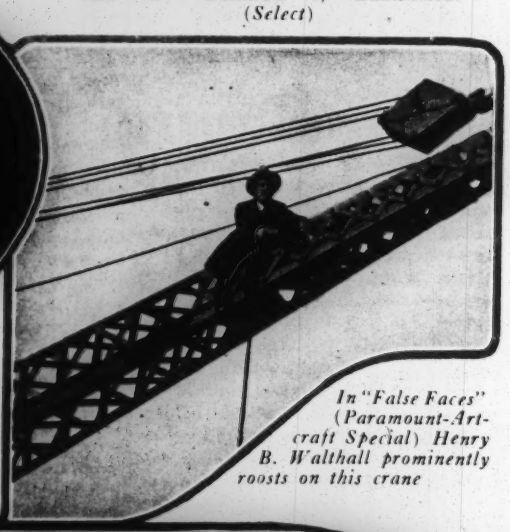
Norma Talmadge pleads her cause in "The Probation Wife" (Select)

Robert Harron in a tense trench moment in D. W. Griffith's "The Girl Who Stayed at Home" (Artcraft)

Mitchell Lewis indulges in a little sparking and evidently the inevitable weather talk in "Children of Banishment" (Select)

The epitome of nonchalance. Scene from "East Lynne with variations." (Paramount-Sennett.)

Evidently Corinne Griffith thought the wooden model needed a hirsute adornment. "The Girl Problem" (Vitagraph)



In "False Faces" (Paramount-Artcraft Special) Henry B. Walthall prominently roosts on this crane

"And so begins another day." The charm and peace of this sunrise, from the Post Scenic (Pathe) can be appreciated by a mere look at its reproduction

THE PICTURES' FIRST SHOWING REPORTED
From Every Part of the Country BY WIRE Just Before Going to Press

The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires to Us

"She Hired a Husband"
(Universal—Priscilla Dean)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Comedy drama with a pleasing love story."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story.....Fair
Atmospheric Value.....Good
Scenic Setting.....Good
Acting .....Good
Technical Handling.....Good
Coherence of Narrative.....Fair
Costuming .....Fair
Photography .....Good
Quality .....Good

SYNOPSIS OF STORY

This comedy concerns a headstrong girl who always opposed the wishes of her aunt with whom she lived. Now the aunt favored Tom for a suitor, and while the girl really cared for Tom, she decided to wed another. So she became engaged to De Peyster out of pique, and then regretted it. So on the eve of her wedding, she ran off with a lumberman—to displease Auntie—and then found that the lumberman was Tom disguised. Tom proceeded to use cave man methods so soon she admitted she loved him, and all ended well.

"The Soul of Broadway"
(Fox—Valeska Suratt)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Gripping story," "Suratt seemed to draw big audiences of women."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Fair
Atmospheric Value.....Good
Scenic Setting.....Interesting
Acting .....Fair
Technical Handling.....Fair
Coherence of Narrative.....Good
Costuming .....Good
Photography .....Fair
Quality .....Fair

SYNOPSIS OF STORY

La Velencia, a stage beauty, has ensnared a young man who steals that he may shower upon her the luxuries she demands. He is discovered and serves five years in prison, emerging a gray haired man. La Valencia comes upon him again and her old passion revives. She seeks to again enchain him, but he is married and the old life has no charms for him. Desperate, she threatens to reveal his past to the woman he has married, but in a terrific climax Fate takes a hand.

"Silent Strength"
(Vitagraph—Harry Morey)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Especially well acted." "Story only fair."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Atmospheric Value.....Very Good
Scenic Setting.....Good
Acting .....Very Good
Technical Handling.....Well Done
Coherence of Narrative.....Good
Costuming .....Good
Photography .....Good
Quality—A full example of double role characterization.

SYNOPSIS OF STORY

Dan La Roche lives alone in his cabin in the mountains. Soon he meets and falls in love with Ruth, a young visitor. Things run smoothly until Dan's cousin (whom he resembles physically) arrives. He is throughly unlike Dan in character, and suceeds in cheating him out of property, and during Dan's absence he marries Ruth, who believes him to be Dan. However, mountaineers soon kill the cousin, and leave Dan and Ruth free to take up their romance.

"Zaza"
(Paramount—Pauline Frederick)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Combination of popular play and star proved great."

SYNOPSIS OF STORY

Zaza is a music hall star in Paris. She meets Bernard Dufrene and a flirtation develops into an intense love on her part. She is in despair when she discovers that he already has a wife and child. To visit them and announce herself as the mistress of the husband and father is her first idea, but the charm of the child restrains her. She dismisses Bernard and returns to the stage, where she gains real fame as a dramatic artist. Once more he seeks her, but again the memory of the child saves her to her better self. The drama ends.

"Captain Courtesy"
(Paramount—Dustin Farnum)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "A re-issue that went well." "Excellent acting." "Virile story."

SYNOPSIS OF STORY

In California before the days of '49 the bandits were the real rulers of the country, and the missions were alike schools for the mind and soul and refuges for the body. Leonardo is one of their victims, his parents killed and his home burned during one of their depredations, and he declares war upon the evil brood. His courage and daring make him almost a superman in the eyes of the bandits. His courtesy to women and to the poor give him his popular title, In his conquests of the desperadoes he performs many acts of daring, which eventually win him the love of a girl who like himself has suffered from the raids.

"The Profiteer"
(Arrow—Jack Sherrill, Alma Hanlon)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibtor Comments: "Well acted." "Story of average worth."

SYNOPSIS OF STORY

The hero of the tale has invented a machine for raising sunken ships. He is employed in a profiteer's factory and the jealous sister of his employer seeks to disgrace his fiancee in his eyes, drugs her, and places her in a compromising position. Then the woman attempts to destroy belief in his invention by having him kidnapped before his invention is tested. But he and his fiancee—who has recovered from the drug's effects—are rescued by an American war ship and the profiteer and his sister are discovered to be German agents and are punished.

"Shadows of Suspicion"
(Metro—Harold Lockwood)

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Splendid picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Slight
Dramatic Interest .....Slight
Atmospheric Value.....Fair
Scenic Setting.....Effective
Acting .....Mediocre
Technical Handling.....Poor
Coherence of Narrative.....Fair
Costuming .....Good
Photography .....Good
Quality .....Mediocre

SYNOPSIS OF STORY

Cyril Hammersley is popular in British society, though he is suspected of being a German spy. There are many things which would indicate that he is in the employ of the Huns—in fact the Germans themselves believe this to be true and give him information. Cyril's sweetheart is finally forced to lose faith in him and it is not until she learns he is in reality a spy for the British that she consents to marry him.

"The Old Homestead"
(Paramount—Frank Lo:ee)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Popularity of title packed my house."

SYNOPSIS OF STORY

There are few in the United States who are not familiar with the story of the play; how Reuben Whitcomb breaks jail to flee from the long imprisonment that threatens him for a bank robbery when the real thief is actually behind the bars of the same prison; how he comes to New York, where he is found—and lost again—by the tramp kindly old Josh Whitcomb had befriended, and how, eventually, they all go back to the New Hampshire farm. It is a story as well known and perhaps better loved than Uncle Tom's Cabin.

"Marriage for Convenience"
(Wm. Sherry—Catherine Calvert)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Calvert seemed to draw good houses."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Fair
Atmospheric Value.....Fair
Scenic Setting.....Fair
Acting .....Fair
Technical Handling.....Fair
Coherence of Narrative.....Obvious
Costuming .....Fair
Photography .....Good
Quality .....Fair

SYNOPSIS OF STORY

Natalie Rand sacrifices her love for Ned and marries Landes, a degenerate, in order to provide funds for her sister's operation to have her sight restored. The sister had jumped from a window and blinded herself in order to escape the advances of a man. This man is Landes, though Natalie is unaware of the fact. She wrongly accuses another, and does not learn the truth until the sister's sight is restored. Then Landes shoots himself to avoid punishment for another crime he had committed and finally Natalie is left free to marry Ned.

"The Love Plunger"
(Hodkinson—Lillian Walker)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "My clientele likes Lillian Walker."

SYNOPSIS OF STORY

Hamilton Gregory is a clergyman who was so busy saving souls of others that he could find nothing wrong in the fact that he had married one woman while he was already married to another, and that even then he was having an affair with his secretary. But his daughter, Fran, by his first wife, comes into his life and finally reveals to him his false position morally and spiritually. When this mission is accomplished Fran leaves his home and marries the man of her choice.

"A Man in the Open"
(United Picture Theaters—Dustin Farnum)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comment: "Dustin Farnum can be counted on for good houses in my theater."

SYNOPSIS OF STORY

A cowboy, Jesse, marries an adventuress, who quickly disallusions him after the ceremony. So he leaves her, and later a report comes that

his wife has killed herself. Then he falls in love with a young wife, whose husband, jealous of his love, in attempting to kill the cowboy, is himself killed. Then the cowboy and the young widow marry and are very happy until the first wife reappears to make trouble. Finally it is proven that her real husband was living when she married the cowboy, so again life is made happy for Jesse and the woman he truly loves.

"A Trick of Fate"
(Exhibitors Mutual—Bessie Barriscale)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Above average." "Barriscale's costumes especially appealed to women."

SYNOPSIS OF STORY

The story deals with the lives of two girls. It is a dual role. One is a Southern dancing teacher and the other is a French dancer. When the Southern girl's father dies she goes to New York to make her living and pay off her father's debts. In the meantime the French dancer has arrived in the United States and made a tremendous success. She is mysteriously murdered and the dancer's manager prevails upon the Southern girl to take her place. The duplicity is discovered and the police are about to arrest the pseudo-dancer for murder when her sweetheart, to whom she has denied herself, accepts the blame. When he is on trial for his life, the heroine goes to Paris, and making the dancer's former lover think her the ghost of the Parisian, she obtains the confession that he murdered his sweetheart. The hero is exonerated and all ends happily.

"The Sealed Envelope"
(Universal—Fritzie Brunette)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comment: "Plenty of excitement."

SYNOPSIS OF STORY

Slaney, a reformed crook, falls in love with Lena, a drudge in a boarding house. For her sake he decides to rob Brigg's house for a mysterious stranger, who gives him instructions in a sealed envelope. Slaney kidnaps Brigg's child and takes it to Lena. The mysterious stranger turns out to be the child's uncle and he takes the baby to its mother—the divorced wife of Briggs. Briggs threatens to expose Slaney, but Lena scares him by telling Briggs she will inform the world of his betrayal of her while she was a maid in his employ. Then Slaney and she find happiness in their love for each other.

"Once to Every Man"
(Frohman Amusement Corp.—Jack Sherrill, Mabel Withee)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comment: "A story full of vitality." "Well staged and acted."

SYNOPSIS OF STORY

Denny Bolton is trying to overcome his inherited craving for drink. Dryad, his sweetheart, helps him, but he feels if he can get to the city he will prove more successful. There he fights his craving down, and through the inspiration of Dryad's love, he wins in his fight and comes home the conquering hero. He and Dryad are united once more, and then he plans to join Uncle Sam and help win the war.

"The Little White Savage"
(Universal—Carmel Myers)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "An average picture."

SYNOPSIS OF STORY

The "little white savage" is a girl raised among natives, who defies discipline of any kind. A shipwrecked minister sees her, and seeks to develop the goodness of her true self. But finally she is taken to America by a circus man, who intends to use her in his show. She escapes from him, and finally seeks refuge in the home of the returned minister. He scandalizes his congregation by harboring her in his home, but the end of the story finds her tamed and ready to settle down as his wife.

"Johnny Get Your Gun"
(Artcraft—Fred Stone)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Stone packed the theater." "Picture pleased everyone." "Action every second."

SYNOPSIS OF STORY

The hero of this farce, which is a picturization of the play of the same name, is a motion picture actor used as a "stunt puller," who invaded society to help a friend whose sister was about to be duped by a fortune hunting duke. Wiggins, the actor, with his rough and ready methods, makes life miserable for the nobleman and finally straightens things out satisfactorily. He falls in love with a maid in the girl's household and at the end carries her off to enter the films with him. The plot is really only a substantial framework upon which to hang much comedy business and stunts by the star.

"The Marriage Price"
(Artcraft—Elsie Ferguson)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comment: "Ferguson can be counted on for crowded houses."

SYNOPSIS OF STORY

The marriage price concerns a girl whose father died and left her penniless. She has two alternatives—work or marry for money. The man she loves has no money. The man she does not love has the money. She chooses to work for a living. This is not so easy as it sounds and she encounters many hardships, which includes a period when she is starving. She tries screen acting and is a dismal failure, and at this time she is on the point of giving her hand to the rich unloved man. But the right man phones and asks her to a much needed lunch and in the restaurant proposes and is accepted speedily.

"Where the West Begins"
(Pathe—William Russell)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Good Western story." "Russell does good work."

SYNOPSIS OF STORY

Cliff Redfern gets young Caldwell over his notion that he is going into a decline and introduces him to the healthy out-door life of the West. He then proceeds to fall in love with Prudence Caldwell and shocks that young lady considerably with his "uncouth" ways. Before long, however, she learns to look beneath the rough exterior and loves him for his worth, so all ends well.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

Alias Mike Moran, Param.	(*East*)	**Great**–"A play of the hour."
Boots, Param.	(*East*)	**Great**–"Dorothy Gish always a drawing card." (*Central*) **Good**–"Most timely Paramount ever put on."
The Brand, Goldwyn	(*East*)	**Good**–"Intense story." "Beach's name good for advertising."
Children of Banishment, Select	(*East*)	**Good**–"Interesting drama."
Come Again Smith, Hodk'n	(*East*)	**Good**–"Good story."
Common Clay, Pathe	(*East*)	**Great**–"A wonderful picture for business." "Familiarity of title a fine advantage."
Courage for Two, World	(*East*)	**Great**–"Fascinating drama."
Crook O'Dreams, World	(*East*)	**Good**–"Huff always a favorite."
False Faces, Param.	(*East*)	**Great**–"Gripping story." (*Central*) **Great**–"Splendid picture." "Fine acting."
Forbidden Room, Fox	(*South*)	**Great**–"Fox pictures running in big favor." (*Central*) **Good**–"Brockwell splendid in difficult role."
Good Gracious Annabelle, Param.	(*East*)	**Great**–"Delicate humor that suited Burke."
Lion and the Mouse, Vita.	(*East*)	**Great**–"Strong story well told and finely acted." (*Central*) **Good**–"Joyce in a part that suits her ability." (*West*) **Great**–"Just the kind." "Joyce just fits part."
Long Lane's Turning, Ex. Mut'l.	(*East*)	**Great**–"Did a remarkable business and pleased everyone."
Man Hunter, Fox	(*East*)	**Great**–"Did wonderful business." (*Central*) **Good**–"Popular star in virile play." (*South*) **Great**–"Fanum always draws big." (*West*) **Good**–"Shipwreck immense." "Many fine comments."
Man in the Open, United	(*East*)	**Good**–"Wonderful production of a compelling drama." (*West*) **Great**–"Played to big business."
Midnight Romance, First Mut'l.	(*East*)	**Great**–"A play of intrigue that captivated."
Old Maid's Baby, Pathe	(*East*)	**Poor**–"Clientele all adults who do not like kid pictures."
Puppy Love, Param.	(*East*)	**Great**–"Charming star in charming picture."
Satan Junior, Met.	(*East*)	**Great**–"Dana is charming." "Dana is fine drawing card."
Sealed Envelope, Univ.	(*East*)	**Good**–"Interesting story." (*West*) **Good**–"Not up to Universal's standard."
The Unveiling Hand, World	(*East*)	**Great**–"Drama of intense action."
What Every Woman Wants, Ex. Mut'l.	(*East*)	**Good**–"Picturesque star." "Gowns pleased women."
When a Girl Loves, Univ.	(*East*)	**Great**–"Played Chaplin and his wife and did big business." (*Central*) **Good**–"Picture of decided merit."
Who Cares, Select	(*South*)	**Good**–"Very good play."
World to Live In, Select	(*East*)	**Great**–"Play with a wonderful appeal."
Wishing Ring Man, Vita.	(*West*)	**Fair**–"Good light entertainment." "Not wonderful production."
Woman on the Index, Goldwyn	(*East*)	**Good**–"Excellent vehicle for Frederick." (*Central*) **Great**–"Pauline Frederick is most popular star in this city, bar none." "House packed at all performances." (*South*) **Good**–"Pauline Frederick is a fine attraction here." (*West*) **Good**–"Popular." "Average business."
Woman's Weapons, Param.	(*West*)	**Good**–"Star has big following."

SCREEN PLAYS AND PLAYERS

SUNDAY MOVIE BILL FINDS STRONG CHAMPIONS AT ALBANY

William A. Brady Speaks for Producers—Dr. Copeland Warns Against Restricting Recreation—Capt. Harrigan Gives Soldiers' Views

AT the hearing in Albany of the Foley-Donohue bill to permit localities to determine whether movies shall be exhibited on the Sabbath, William A. Brady of New York, one of the biggest motion picture producers, led the advocates of the Sunday movies proposal.

"I want to go on record," Mr. Brady asserted, "that we motion picture producers are willing to have a law passed which would send to prison every person who produced or exhibited a picture that he would not want his mother, wife or daughter to see."

He was supported by Dr. Royal S. Copeland, Health Commissioner of New York City, who sounded the warning that the nation faced grave labor unrest that would be accentuated by "depriving the people of any more of their liberties."

"I look upon the next six months as the most serious in the history of the world," declared Dr. Copeland. "There is now a great industrial unrest, and when the soldiers return this unrest will be even greater. Labor demands recreation on Sunday, and, if labor demands it, labor is entitled to it."

Captain William Harrigan of Rochester, recently returned from France, said the men who fought over there regard some of the legislation passed in their absence as an abridgement of their liberties. He asked that this sentiment be dispersed by enactment of the Foley-Donohue bill.

Small Opposition in Pennsylvania

Small opposition is anticipated to the passage of a bill in the Pennsylvania Legislature to modify the blue laws of 1794 and to legalize Sunday entertainments. This is the opinion of motion picture exhibitors from twenty-five counties of Western Pennsylvania who met here. When the roll was called each delegate was asked to tell of opposition in his county to the proposed legalizing of Sunday entertainments. In not one of the counties has there been any opposition so far expressed.

Cards are to be distributed in the motion picture houses for movie patrons to make known their wishes in the matter of Sunday entertainment. Over 200 volunteer men, under the direction of Dennis Harris of Pittsburgh, will start throughout the western end of Pennsylvania, urging the Legislature to permit greater personal freedom on Sunday.

Fails in Indiana

The Indiana Motion Picture Exhibitors' League Sunday Film Bill failed to get through the Indiana Assembly. The bill was called up in the Indiana Senate twice and each time failed to receive a constitutional majority of the votes, the first time lacking one vote and the second time two votes. The supporters of the bill then gave up hope of getting a Sunday movie law this session, but are figuring that by the time of the next session in 1921, there will be a public demand for such a law. Sunday movie shows are permitted in most of the large cities in the State, so the failure of the bill will not affect the business in Indiana materially. The chief desire of the operators in getting legislation on this matter was to prevent the spasmodic attempts made on city authorities to enforce the "blue Sunday" laws against the movies.

Showdown in Ohio

Cincinnati has had a showdown on the Sunday movie question, and it can be seen very easily that option election will continue the motion pictures on Sundays in that city. The Retail Grocers' Association, which threatened to enforce blue laws, has taken the stand that small grocers and butcher shops shall be permitted to remain open on Sundays. Another organization, just formed, is for closing the shops but is in favor of Sunday amusements of all kinds, making special reference to picture shows.

Omaha Club Women Stand as Unit in Opposition to Censorship

The clubwomen of Omaha, Nebraska, who have co-operated with the exhibitors of their city for better films, have stood as a unit in opposition to the state censorship bill introduced into the legislature of Nebraska. The other women of the Omaha Federation, who have little or no knowledge of the motion picture, forced an adverse report because of policy outlined in the last meeting.

* * *

No Billboards in Cincinnati

Cincinnati motion picture theaters have been compelled to dispense with billboards as advertising mediums, as an ordinance has just been passed putting such boards out of business.

Pictures in Parks

Motion pictures will be shown in the Indianapolis parks this summer according to plans under consideration by the Recreation Department of the City Park Board.

"JOHNNY GET YOUR GUN" AT STRAND

Stage Comedian Earns Many Laughs in His Second Picture—Mantle

The newest Stone picture at the Strand this week is a screen version of the comedy farce, "Johnny Get Your Gun," which almost pushed Louis Bennisen into a permanent Broadway prominence two years ago. In it the comedian plays a motion picture cowboy who comes east hoping to save his pal's sister from marrying a fortune-hunting duke. The pal would come himself, were he not unexpectedly detained in jail.

In the east the cowboy, let loose in the best movie society, in which nothing surprises anybody, proceeds to cut up. He makes love to the maid, pushes the butler in the face, lassoes the duke, climbs a porch to drag a crooked broker into the light of exposure, and otherwise performs as only a moving picture cowboy would think of doing. He is a moderately refined Mack Sennett hero, and the audience is delighted with most of his fooling.

Stone, as the experts insist, may not be the type of comedian from which popular screen stars are developed, but we doubt if they could be proved right or wrong with one or two pictures. Certainly he can do all the things that movie comedians do, and with greater skill than most of them. He is a first-class knockabout comedian with a feeling for comedy values that, properly handled, would undoubtedly help in the making of good pictures. But it would take time to establish him. Donald Crisp directed "Johnny," and the supporting parts are well played by Mary Anderson, Raymond Hatton, James Cruze and Sylvia Ashton.

* * *

Invites Patrons to Find Error

In response to an invitation to pick a "fundamental mistake" in the film "For Freedom," in which William Farnum appears, Cincinnati patrons of the Strand Theater failed to pick the real error. Manager Isaac Libson started the contest, and while many replies were received omissions of no consequence were cited.

One scene showed a number of convicts being paroled to enter the army. Rules of the U. S. Army, however, forbid the enlistment of convicts. Manager Libson was so pleased with the number of replies that he sent every person who entered the contest tickets for the next week's show.

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WITH ALL THE CURRENT WEEK'S SHOWS REPORTED IN FULL

GEORGE K. SPOOR
Head of the Spoor-Thompson Laboratories

MANAGER OF BIG FOUR BACK IN N. Y.

Abrams to Confer with President Oscar A. Price Regarding Distribution Problems

Hiram Abrams, whose appointment as general manager of the United Artists Distributing Corporation was announced last week, arrived in New York last Tuesday from California. Mr. Abrams conferred immediately with Oscar A. Price, recently elected president of the United Artists, regarding the principal policies to be established by the distributing organization through which will be released the productions of Mary Pickford, Douglas Fairbanks, Charlie Chaplin and D. W. Griffith. Mr. Price's resignation as assistant director-general of the Railroad Administration, will become effective April 1st, at which time he will become actively engaged in the executive duties of his new office.

B. P. Schulberg, as has been announced, is to assist in the administration of the distributing organization of the "Big Four," and both he and Mr. Abrams are at present engaged in preparing the essential policies of distribution.

* * *

Tichenor Leaves General

Frank A. Tichenor, for the last seventeen months vice-president and general manager of General Film Company, announces his resignation from that company in order to devote himself entirely to the business which he conducted before going with General Film Company. His own affairs have suffered, he states, on account of lack of time.

* * *

Rebuilt Christie Plant Now in Use

The Christie Comedy Company has completed the reconstruction of its second indoor studio, and the several companies at work at this plant are now fortified against delays and inconveniences during the rainy season. Plans for the extension of the business offices of the company are made and will be put into operation the coming week.

BILL TO PROVIDE PICTURE REVIEWING BOARD IN NEW JERSEY

Strict Censorship of Film to Prevail if Measure Is Passed—Staff Would Comprise One Woman and Two Men

A BILL has been introduced in the New Jersey Legislature by Assemblyman Eric C. Greaves of South Orange which provides that one woman and two men shall compose a board of reviewers of motion pictures in New Jersey. The measure is now in the hands of the House Social Welfare Committee, and probably will be reported favorably early next week and a date set for a public hearing on the bill. A similar bill was defeated in the House last year after a delegation of clergymen from all parts of the State had pleaded for its passage at a public hearing attended by many motion picture exhibitors from New York and the northern section of New Jersey.

The board, under the new bill, would have an appropriation of $2,500 to work on, while the members would be named by the Governor. The reviewers would be compelled to be well qualified by education and experience to serve as reviewers under the act, and their terms would be for the first appointed three years, two years and one year, respectively, while the compensation of each member of the board would be $2,500 annually.

Under the bill only such films as are in the judgment of the board of a moral, educational, amusing or harmless character and which are not sacrilegious, obscene or tend to debase or corrupt morals shall be placed by the board.

This bill places censorship in New Jersey, but similar boards exist in Ohio, Kansas, Pennsylvania and Maryland.

NEWS FILM DECISION

Universal Restrained from Showing Mrs. Humiston's Picture

Justice Gavegan of the Supreme Court, has handed down a decision in the case of Mrs. Grace Humiston against Universal, by which he makes permanent the temporary injunction restraining Universal from showing her picture in a news film. Mrs. Humiston is the lawyer who investigated the Ruth Kruger murder case, some time ago. She brought suit last October for an injunction and damages against the moving picture organization, and was granted a temporary injunction, whereupon Universal appealed the case. The question of damages will be taken up by the courts at once. Mrs. Humiston asks $50,000.

Malcolm Strauss Will Produce Single-Reel Comedies

Malcolm Strauss, who is producing a series of photoplays featuring Lelia Hope, has extended his activities in the moving picture field to include a group of single-reel comedies, which are to be unique in presentation and conception. The first picture is practically ready for release, but no announcement has been made of the title or the nature of the subject.

Herbert Rawlinson Heads Cast in "The Carter Case"

"The Carter Case," a Craig Kennedy serial, presented by Harry Grossman as the first release of Oliver Films, Inc., has been prepared for the screen by Arthur B. Reeve and John W. Grey from the famous scientific detective stories by Mr. Reeve. The star part of Craig Kennedy is filled by Herbert Rawlinson.

"Tiger's Trail" April 20

In accordance with Pathe's announced policy of furnishing exhibitors with a continuous serial offering, Paul Brunet, vice-president and general manager, has arranged for the release of Ruth Roland's serial, "The Tiger's Trail," on April 20.

New Firm to Manufacture Movie Screens

A company organized for the manufacture of motion picture screens was incorporated in Hartford, Conn., last week, with a capitalization of $150,000, and named the Eureka Screen Company, Inc. The incorporators and officers are William H. Currie, president; Dr. Henry McManus, vice-president; C. P. Rockwell, treasurer, and Dr. G. O. McLean, secretary. The parent office and factory will be located in Hartford and operated under the direction of the patentee and production manager, Wilbur Davis. The New York office is located at 17 West 42nd Street and in charge of the president, William H. Currie.

President Currie is a well known New York theatrical manager, and was recently connected with the Shuberts as their general manager in Chicago. Dr. McManus, the vice-president, is one of the owners of the Hartford *Post* and also the dramatic editor.

Beban's First State-Rights Picture Is Abram's Last

Hiram Abrams is now offering State-rights on George Beban's latest production, "Hearts of Men," which is the first production that Beban has ever offered to independent buyers. It is also the last picture that will ever be so offered to the trade by Mr. Abrams, as he is soon to devote all his time and efforts to the general managership of the United Artists' Distributing Corporation.

Mr. Beban had in mind this new form of marketing his productions when he made "Hearts of Men," for the picture is said to contain many points of interest to the State-right buyer. Indications are that he will in future distribute all his pictures through independent exchanges.

More of 10-20-30 Series Planned by Independent

Four of the twelve features that compose the list representing Independent Sales Corporation's 10-20-30 series, are now on the market, and Frank Hall, president of Independent, announces that he has completed negotiations for additional features.

Robert Harron and his companion do not seem to be disturbed by the loud jazz music in "The Girl Who Stayed at Home" (Artcraft)

Mabel Normand in the title-role of Sis Hopkins (Goldwyn) is frequently called upon to register this aggressive unintelligence and utter blankness

"Spirit of Lafayette" Endorsed by Government

"The Spirit of Lafayette," produced by James Vincent, has the endorsement of the United States Government, and is dedicated to the American soldier in France who has answered the call of Lafayette. The two millions of our boys who have gone over to bring peace to the world are represented in the picture by Mr. Robert Elliott, who plays the part of Richard Stanton. Mr. Elliott is one of the foremost leading men on the screen and is an excellent selection to represent all our boys. When marching on Fifth Avenue ahead of some of the returning troops for the scenes in the picture, a French Blue Devil came up to him insisting upon renewing an acquaintance which he said he made with him back of the lines in France.

Laemmle's Homecoming Celebrated in Los Angeles

One of the biggest "family" reunions ever held in the Los Angeles film colony occurred last week at Universal City when President Carl Laemmle arrived at the studios from New York. A large number of Universal officials and players assembled, and with the Universal female stars alternating as hostesses, the reunion was made a very happy one. With Mr. Laemmle were Tom D. Cochrane, Oriental representative for Universal, and P. D. Cochrane. After a round of handshaking, a special dinner was served in one of the studio buildings.

Buys "Craig Kennedy"

The Pioneer Film Corporation has purchased the New York State and Northern New Jersey rights to the "Craig Kennedy" serial from the Oliver Films Inc. This is the serial founded on the famous Arthur B. Reeve stories in the screen version of which Herbert Rawlinson will appear as the scientific detective and Margaret Marsh as the girl.

Rex Beach Picture

The next Rex Beach picture to be made at the Goldwyn studios will be called "The Scarlet Garden." Reginald Barker will direct. Owen Moore has the leading role, and Victor Sarno has an important part.

Uses Films Successfully in Grammar Schools

Having made a satisfactory experiment, using moving pictures for instruction in the grammar schools of Middletown, Orange County, Superintendent of Schools James F. Tuthill has just gone on record favoring a more extensive use of films in teaching. School children are clamoring for more pictures and fewer books.

"The results, I am sure," Mr. Tuthill writes in an open letter, "would justify further extension in our other schools." He expresses himself as pleased to find "progressive efforts in the way of public school instruction" winning public approval.

Plans New Picture House for Albany

After a conference with Max Spiegel, theatrical manager and vice-president of the Mitchell-Mark Realty Corporation of New York, Henry Kramrath and Frank P. Dolan, real estate owners, announced that they had closed a contract under which Mr. Spiegel will lease and operate the proposed Strand Theater to be erected by them on North Pearl Street, Albany. The new house, which will be devoted to screen productions, will open Sept. 1. It will have a seating capacity of 2,000.

Blackton, Jr., Working for Blackton, Sr.

J. Stuart Blackton, Jr., one of the "boys of the 59th Coast Artillery who graduated from a youth to a man in the trenches," as their commanding officer put it, decided on being mustered out of Uncle Sam's service that he didn't want to go back to Williams College, so he is now an apprentice on the payroll of the Blackton Productions, Inc. He has started his work in the New York offices.

MOVING PICTURES NOT ADMITTED AS EVIDENCE IN B. R. T. TRIAL

Attorney for the Defense Raises Objection to Prosecutor's Plan to Exhibit Film Showing Brooklyn Wreck

JUDGE SEEGER in Supreme Court at Mineola, ruled that moving pictures are not competent court evidence, in the Brooklyn Rapid Transit case hearing. District Attorney Lewis, of Brooklyn, proposed to show the court and jury a moving picture of the scene of the Malbone street tunnel wreck last November, for which he is prosecuting for manslaughter Thomas F. Blewitt, B. R. T. division superintendent. Mr. Oeland, attorney for the defense, was prompt in his objection to such a procedure.

"I can't believe all I see in the movies," he said, "and I'm not going to ask this jury to do so."

District Attorney Lewis did not press his plan, and Judge Seeger concurred with the argument of Mr. Oeland, remarking that nothing should be done to confuse the mind of the jury. It was submitted to him that too many film heroes walk off the tops of twenty-story buildings uninjured, and remove their heads and put them on again at will to warrant even plain credence in, much less judicial notice of that medium of art, which, it is predicted, will be the poor man's substitute for the saloon.

Mr. Lewis admitted that the film had been taken many days after the wreck occurred, showing the track ahead as seen from a train leaving Franklin avenue station and going into the Malbone street tunnel, where the wreck occurred.

WILL MOVE SOUTH

Crest Pictures Search for Florida Location

Carle E. Carlton, President of the Crest Pictures Corporation, and John J. Watts recently made a survey of Palm Beach and vicinity, in search of a suitable location for a motion picture studio. Mr. Carlton is contemplating moving the Long Island studio to Florida, and is desirous of moving his company of players South as soon as possible, to begin work.

. . .

First De Haven Ready

The first of the De Haven series of comedies to be produced by the National Film Corporation for release by Exhibitors Mutual, entitled "What Could Be Sweeter," is ready for release.

Cleveland Chamber of Commerce Would Kill Censorship Bill

A special meeting of the Board of Motion Picture Exchange managers of the Cleveland Chamber of Commerce was held to discuss means of killing a new censorship bill recently introduced into the State Legislature by Senator Beebe, covering censorship of slides and posters. The proposed bill asked for a tax of fifty cents for censoring each slide, and twenty-five cents apiece for the lithographs.

. . .

Christie Enters Field of Feature Comedies

Fay Tincher's return to comedy in "Sally's Blighted Career," now being filmed under Al E. Christie's direction, marks the entrance of Christie Brothers into two-reel comedy production. After two years of production of comedies in one reel, this broadening of scope comes as the culmination of an idea long contemplated. Charles H. and Al E. Christie state that it is not their desire to go into the so-called feature production, but contend that the best type of comedy can be made in not more than two reels.

Nazimova waiting through the night and hopefully watching for the fog to clear up in "Out of the Fog" (Metro)

Billy Parson's medicine show is augmented by a sextet of "afters" of the "before and afters" in "The Potum of Swat" (Goldwyn)

IS THAT SO!

Frank Keenan is working on a film version of "The Game," a story by Kate Corbaley. His leading woman is Lois Wilson.

Priscilla Dean is to be seen shortly in a new Universal special attraction said to be the most fascinating vehicle the popular young star has had thus far. "The Silk Lined Burglar" is the title.

"Hoot" Gibson, husband of Helen Gibson, Universal Western character actress, recently returned from the firing line in France, is seen in support of Pete Morrison in "Fighting Brothers," a two-reel Western drama scheduled for release soon.

Anne Luther and Charles Hutchison, co-stars in the forthcoming Pathe serial, "The Great Gamble," have left for Miami, Fla., with Director Joseph Golden and his company for the filming of the opening scenes.

Lynn S. Card, sales manager of the Independent Sales Corporation, has started a coast-to-coast business trip in the interest of his firm.

Ernest Butterworth, recently discharged from the British Army Medical Corps, has been engaged as "first aid man" for Douglas Fairbanks and the rest of the Douglas Fairbanks Film Corporation.

Dolores Cassinelli, star of the Leonce Perret productions, "Stars of Glory" and "A Soul Adrift," is planning to make a number of personal appearances in some of the theaters in the larger cities throughout the United States and Canada.

Lelia Hope has been reported as having sailed for England, but such reports are misstatements of fact, as Miss Hope is in the South, making scenes for Malcolm Strauss photoplays, in which she is being featured.

Ann Little, Lasky leading woman, is again able to be about after a severe attack of bronchitis. She is feeling well again, however, and will probably appear opposite Wallace Reid in his next Paramount.

Kathleen Clifford has returned to the Coast from New York, where she spent the holidays. Negotiations are under way, and an important announcement may be shortly expected concerning Miss Clifford's picture plans.

Marcia Manon, Famous Players-Lasky actress, has traveled all the way from the Lasky studio in Hollywood, Cal., to New York to play the leading feminine role in John Barrymore's next Paramount picture, "The Malefactor."

Kate Price has rejoined Vitagraph and will be seen in a forthcoming serial, "Mystery Mountain," starring Antonio Moreno and Carol Holloway.

Henry Sedley has been engaged to play opposite Taylor Holmes in a picture caled "Taxi." The feature is being made at the Biograph Studio, under the direction of Charles Windham, for Triangle.

Harry Cohn, who has produced over a score of motion picture song reels featuring various Universal players, is at work on several new "Song Hits in Photoplays" productions at Universal City.

Flora Finch will return to the screen after an absence of several years, in Albert Capellani's production of "Oh, Boy!"

GREAT AUTHORS' CO. BEGINS WORK

White's "The Westerners" First Subject to Be Screened by New Organization

Great Authors' Pictures, Inc., has begun photographing its first novel, Major Stewart Edward White's "The Westerners."

The Great Authors' corporation is headed by Dr. Thomas E. Green and Charles A. Weeks, of New York City. Dr. Green is himself a writer, lecturer and traveler. Mr. Weeks entered the picture industry some years ago as sales-manager for "The Barrier," Rex Beach's picture. He is now general manager of the picture interests of Benj. B. Hampton. The Great Authors' Company has arranged with Benj. B. Hampton to personally supervise its productions. Mr. Hampton has organized a producing staff in Los Angeles.

. . .

Houdini Signs With Famous Players-Lasky

Harry Houdini, world-famed monarch of mystery, has been signed by the Famous Players-Lasky Corporation to appear in motion pictures. The contract, which is for a long term, was closed by Jesse L. Lasky and Mr. Houdini this week, and work on the initial picture will be started about May 1 at the Famous Players-Lasky studios in Hollywood, Calif. Arthur B. Reeve, author of the famous "Craig Kennedy" stories, and John W. Gray are now collaborating on a story which probably will be the initial vehicle for Houdini.

. . .

First Fairbanks Film in New Studio to Be for Victory Loan

Arrangements have been completed for the leasing of the Clune Studio in Hollywood, to be the home of the Douglas Fairbanks productions for release through the United Artists Corporation.

The first production to be staged in the new studio will be a propaganda film for the Victory Loan at the request of Joseph Tumulty, Secretary to the President, and Frank R. Wilson, of the Treasury Department.

. . .

Strong Melodrama in "The Cambric Mask"

Vitagraph's "The Cambric Mask," starring Alice Joyce, is an ambitious undertaking on the part of Tom Terriss, the director of Miss Joyce's productions. In support of Miss Joyce in this picture are seen Maurice Costello, Herbert Pattee, Roy Applegate, Bernard Siegel, Jules Cowles, Martin Faust and Florence De Shon.

. . .

E. I. Bizar Becomes Manage of "Screen Successes, Inc."

Edward I. Bizar has resigned his position with the Metro Pictures Corporation to establish the Screen Successes, Inc. He is one of the incorporators, and has been appointed general manager and vice-president.

Exchanges will be opened in New York and Buffalo for the distribution of "The Spreading Evil."

. . .

China Welcomes Drews

Mr. and Mrs. Sidney Drew are great favorites in China, as shown by a recent article in *The Revue* published in Shanghai.

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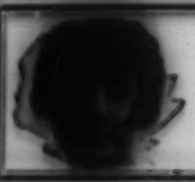
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Praise for New Film By Emerson and Loos

No production that has come from John Emerson and Anita Loos, has received such praises from the officials of the Famous Players-Lasky Corporation, as has their latest production, "Oh You Women," a particularly delicious satire on the returning home of the boys who fought "over there."

A private exhibition of the picture was given the officials and members of the advertising and publicity departments in the Famous projection room, and every single member of the audience stated that this was the greatest production that Mr. Emerson and Miss Loos had ever conceived and produced.

. . .

May Issue "Damaged Goods" by State Rights

It is reported that state rights buyers are soon to have an opportunity of securing the famous "Damaged Goods" feature for exploitation in their respective territories. It has been several months since "Damaged Goods" has been exhibited in the United States, all of the prints having been withdrawn from the market by the American Film Company which produced the subject. If issued as a state rights feature, the picture probably will be revised and retitled.

. . .

Doris Kenyon's Brother Aids Film Legislation

Dr. Raymond T. Kenyon, Assemblyman from Essex County, brother of Doris Kenyon, and a member of the board of directors of Miss Kenyon's company, De Luxe Pictures, Inc., is doing splendid work at Albany to prevent the passage of the Brush Bill, which would create the office of a commissioner of motion pictures, and which seeks to place an additional footage tax on all positive films.

. . .

Two Chaplin Comedies Finished

It is announced from the Chaplin studio that two comedies are finished and ready for cutting. It appears scenes for these were made coincidentally with "Shoulder Arms" and "A Dog's Life," the comedian saying nothing about the work at the time, but preferring to surprise his public.

. . .

Pat O'Malley, Star

Another picture actor who has just achieved stardom is Pat O'Malley, recently leading man with Universal. He is to be starred in a five-reel production by an independent producer, who will announce his plans and the name of the company in a few days.

. . .

New Picture House for Huntington

T. Guy Perfect, president of the Huntington Motion Picture Company, of Huntington, Ind., has contracted to build a modern theater in Huntington with seating capacity of 1,200 to be devoted exclusively to pictures.

"THE ECHO OF YOUTH"

New Abramson Film Presents Strong Cast

A somewhat unusual twist is given to a more or less stereotyped theme by Ivan Abramson in his latest film production, "The Echo of Youth," presented by the Graphic Film Corporation.

Shorn of all accessories, "The Echo of Youth" is an exposition of the "indiscretions of the father" idea. The picture sets this forth, however, as a proposition of "be good and you'll be happy; be bad and you'll get yours." A dramatic and well-knit story—a strong cast, excellent settings and skillful direction serve to put Mr. Abramson's theme across in a decidedly popular manner.

A wealthy man with political leanings has just been elected to the New York Supreme Court Bench, but his success means nothing to his icy, Puritanical, socially ambitious wife who provides his home with nothing but a frigid atmosphere. His daughter, on the other hand, is fully as elated as he is at his high position. In New Orleans lives an adventuress with whom the judge has been friendly in his bachelor days. On her statement that he is the father of her son, now grown to young manhood, the judge has given her large sums of hush money.

For some time she had lost track of him, but his political rise has found him for her. She journeys to New York with the intention of making him divorce his wife and marry her. The judge's daughter, in a Boston boarding-school, has fallen in love with a young newspaper man, and they are planning marriage. Everything is going smoothly until the fact is disclosed that the newspaper man is the son of the adventuress, and, therefore, the half-brother of his own fiancee. This is the big moment in the picture. The judge's remorse leads him to attempt suicide. His wife prepares to divorce him, his daughter's life is in a fair way to be wrecked, when all at once things straighten out. The newspaper man is really the son of the bad woman's dead sister, whose husband in a fit of sobriety tells the whole story.

The cast is headed by Charles Richman, who does his usually finished work as the judge. Marie Shotwell is the frigid wife; Leah Baird is beautiful and alluring as the adventuress, and Pearl Shepard is the daughter. Peggy Shanor, as the cast-off wife of one of the bad woman's lovers, stands out prominently in the big cast.—GRAY.

. .

Hamilton Wastes His Sympathy

Hale Hamilton was just about to go on the set for "After His Own Heart," his newest vehicle, when an actor visiting the Metro studios, approached him with tears coursing down his cheeks. "I've just buried my wife's mother," he said. "A terrible loss," Hamilton condoled. "You seem all broken up." "Oh, I'm not weeping," the actor apologized. "Got a bad case of Klieg eyes, that's all."

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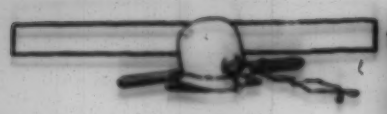
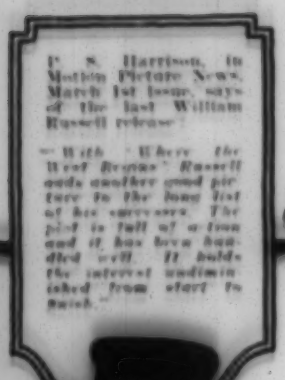
In addition to the reduction in food prices, all assembly rooms, including the Grand Ballroom, may be secured on any date available (Saturdays excepted) at a reduced price. This offer holds good until September 1, 1919.

We cannot make corresponding reductions in room accommodations, as these prices have not been proportionately advanced during the war period, and our rooms are continuously in demand.



WILLIAM RUSSELL IN "BRASS BUTTONS"

By STEPHEN FOX Directed by HENRY KING



P. S. Harrison, in Motion Picture News, March 1st issue, says of the last William Russell release:

"With 'Where the West Begins' Russell adds another good picture to the long list of his successes. The plot is full of action and it has been handled well. It holds the interest undiminished from start to finish."

LADIES will gasp at the way Russell woos and wins the society girl he thought a ladies' maid.

MEN will thoroughly enjoy the scenes in which Russell, as a New York cop, bluffs the gunmen of Sawtooth, Arizona, who had boasted that no sheriff could tame them.

EXHIBITORS will proclaim this picture one of the peppiest they ever screened and make arrangements to repeat it.

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William Russell Successes Now Available:
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THE CITY OF BRUSSELS

PRESENTS

THE ONLY REAL AND AUTHENTIC HISTORY OF "BELGIUM, THE KINGDOM OF GRIEF"

Produced, directed and edited by

THE CITY OF BRUSSELS

as conclusive proof for the Peace Table of what the Kaiser did to Belgium—

HER SUFFERINGS—
HER SORROWS
AND SACRIFICE—

EXHIBITORS' TRADE REVIEW:
"The feeling of the people of America, when Belgium is mentioned, is one of pity; but this picture will show them another side and bring out strongly the honor that is due this kingdom which fought so valiantly against such great odds."

MOTION PICTURE NEWS:
"'Belgium, The Kingdom of Grief,' is a living proof of Caesar's classic statement: 'Among all the Gauls, the bravest are the Belgians.'"

CHICAGO TRIBUNE:
"The members of the committee who saw 'Belgium, The Kingdom of Grief' when it was given for the censor say that it is the most remarkable foreign film ever brought to this country and that it will bring a tear to the eye of every one who is interested in stricken little Belgium."

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Director: CHARLES D. ATKINS
Office: Academy of Music

November 5, 1918.

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The Algonquin Hotel,
New York City.

Gentlemen:

The Members of the Institute appreciated the opportunity of viewing your great film Picture entitled "Belgium, the Kingdom of Grief." Every chair in our Hall, seating about 2,400, was filled and many were unable to secure admission.

The Picture is an interesting and vivid portrayal of the History of Belgium and of her period of devastation and suffering.

In the course of the hour and three-quarters that the Picture was on the screen, I saw no one leave the Hall, a striking tribute to the interest aroused.

We are glad to be able to announce to our members that two additional presentations of the picture will be given.

Yours very truly,
CHARLES D. ATKINS, Director.

BELGIUM
The KINGDOM of GRIEF

By special request this picture was shown on the George Washington for the benefit of President Wilson on his return to Europe.

John D. Fulton **129 West 44th Street** **New York City**